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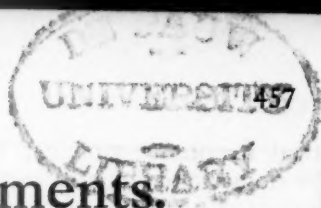
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## Announcements.

The article on 'International Economic Relations' is unavoidably held over.

\* \* \*

Next month we hope to publish a summary of such parts of the Government's Reconstruction Policy as have been announced.

## Comments.

THERE can now be no doubt whatever that the German military prestige has been broken, and the War is therefore practically at an end. Consequently those who are interested in Reconstruction will be well advised to throw all their efforts into the scale, on the assumption of an early peace.

WE have always held that the aims of the War are fundamentally unalterable. The terms which are demanded ought not to fluctuate with the ebb and flow of battle, as they are independent of the military situation. Any other course converts the War into a war of booty. The Allies are fully entitled to stand out for the attainment of their declared objects; but they cannot ask for more than justice and the establishment of international right without laying themselves open to serious, unanswerable criticism. There is a disposition in some quarters, now that the military advantage has fallen into our hands, to put up our terms. To extract the full measure of justice from a defeated enemy is one thing; to put up the price at which you will stop beating him when—or because—you have gained an advantage over him is quite another.

It has been pointed out in *The Nation* by Wayfarer that the writers of the recent letters to *The Times* demanding outrageous terms of peace are heroes well over military age. "I find," he says, "their ages to vary between 60 odd and 80, and the older they are the more martial they get." We have insisted in these columns that the War has been a young men's war. The peace must be a young men's peace, embodying their ideals and not the crusted Prussianism of the survivors of an older generation.

It is clear that the armistice which has been concluded means the final cessation of hostilities. The armistice period will merge into the transition period, and the latter into the days of established peace. The Government will therefore shortly have to render an account of its preparations for peace. We hope that, in the hurry and bustle of the emergency questions which will crowd in upon it for immediate settlement, the Government will not for a moment allow the larger policy on which, it is to be presumed, it has been working, to fall into the background.

ONE of the questions which must be settled once for all, and that without further delay, is the redemption of the nation's pledges to the trade unions. Until that is done we fail to see how many of the most vital problems of indus-

trial Reconstruction can be settled. There can be no serious steps towards the establishment of industry on a peace basis until the pledges are fulfilled and new industrial agreements are made. If the pledges solemnly given by the Government to the trade unions are treated as "a scrap of paper," industrial peace will be more remote than ever. The delay in dealing with the question, whatever the reason may be, is a piece of shortsighted folly. We refer to the matter at greater length elsewhere in this issue.

THE Minister of Reconstruction is appointing a Committee to consider the question of wages orders and wages awards from the point of view of the transition period at the end of the War. Sir John Simon is to act as chairman of the Committee, which is to consist of employers, trade unionists, and representatives of Government Departments. The question is a most important one. The Ministry of Munitions has issued wages orders, and now determines the wages to be paid to a very large number of munition workers. The Committee on Production, as it is still erroneously called, is day by day making wages awards covering in the aggregate the greater part of the industrial field. Are the orders and awards to come to an end when the War ceases? If so, what will happen, particularly to the wages of women workers? If not, how are they to be continued? for the machinery of enforcement will cease to exist. Again, are wages to be left to the free play of economic forces? If not, are new orders and awards to be made, and, if so, is compulsory arbitration, which is associated with the awards, to be retained? All these questions are of the utmost importance.

It will be necessary, if Reconstruction plans are to be ready to be put into operation without delay, for the Government to speed up the deliberations of the various Committees which are at work. So far only one Report of the Civil War Workers Committee has been published. Nothing has yet been heard of the Report of the Women's Employment Committee. The War Cabinet Committee on the relations between men's and women's wages has not been long in existence, and its terms of reference involve a consideration of a large number of intricate economic and social questions; but it is urgent that some policy with regard to the movement for "equal pay for equal work" should be formulated at the earliest possible moment.

THE Final Report of the Whitley Committee has been published. It consists of a review of its previous recommendations. We are glad to see that Mr. Clynes, Mr. J. A. Hobson, Miss Susan Lawrence, Mr. Mallon, and Miss Mona

Wilson add a note expressing their view that the relations between employers and employed depend upon more than machinery, and regretting that the Committee did not discuss the concrete questions which lie at the root of industrial warfare.

THE announcement of the scheme of education in the army will be received with considerable interest. There are great opportunities for educational work in the army, as experience has already shown; but the problem must be handled in a broad and generous spirit, and by methods different from that usually associated with the military machine. Colonel Lord Gorell and Sir W. H. Hadow, Principal of Armstrong College, Newcastle, have been appointed to direct the scheme. There is an Interdepartmental Committee to advise on general principles, on which the Board of Education is represented. Two of its members, Mr. H. Clay and Mr. A. Greenwood, are identified with the Workers' Educational Association, and therefore possess knowledge of the problems of adult education. The Board of Education has also appointed a panel of prominent scholars and experts to advise on particular questions connected with the scheme. All this is to the good; but the scheme will have to be worked within the army, and there will be much opposition and apathy to overcome.

THE pandemic of influenza from which the whole world appears to be suffering, though perhaps not a war pestilence, is probably not unconnected with war conditions. The overcrowding of the population in munition areas, the neglect of sanitation, the deficiency of certain kinds of food, the physical reactions of mental strain, must all have contributed towards lowering vitality and reducing the power of resistance to disease. As *The Times* pointed out in an excellent article on 'The Mystery of Influenza,' we are largely to blame because of our neglect of research and the absence of a Health Department:—

"To-day there is an outcry for research into influenza. It would take twenty years to scratch the surface of the subject. . . . We pride ourselves upon our progressive civilization, and yet those in high places refuse to create that most paramount of necessities—a Ministry of Health. Had there been such a Ministry, the visitation from which we are suffering to-day might not have found us absolutely unprepared."

There is also another moral to be drawn. Diseases sweep across seas and continents. Public health is therefore an international question. It is to be hoped that it will be remitted at the Peace Congress to an International Commission acting in conjunction with the League of Nations.



## Peace and Reconstruction.

**B**EFORE the War the Committee of Imperial Defence had the responsibility for preparing a War Book containing the plans and policy of this country in the event of an outbreak of hostilities involving the British Empire. It is high time that there was a Peace Book containing the Government's plans to meet the "outbreak of peace."

The Committee of Imperial Defence was in the nature of a standing Cabinet Committee whose proposals were the proposals of the Government.

In the first instance Reconstruction was remitted to a Cabinet Committee somewhat on the analogy of the Committee of Imperial Defence. When Mr. Asquith's Government fell the Cabinet Committee ceased to exist. After some delay Mr. Lloyd George appointed a Reconstruction Committee composed of members of Parliament, Labour representatives, business men, and social students. The theory was that a Committee of this kind would not be hampered by the cares of departmental administration. Such a body was undoubtedly suitable for surveying the field and initiating inquiries. But it had no power to reach decisions binding upon the Government, and its contact with the various Departments of State was necessarily precarious. Accordingly, within a few months, a further change was made. The Committee was disbanded, and a Ministry of Reconstruction set up to take its place and to continue for the duration of the War and for a period of two years or less after its conclusion.

It is clear from the number of the Committees which the Ministry has appointed, and from the first of the excellently printed series of pamphlets it is issuing,\* that the Department is alive to the variety and complexity of the questions with which it has to deal. It is evident, however, that its powers are strictly limited. No Government could leave the vital questions of Reconstruction to be decided by a single Department. The policy of the Ministry of Reconstruction must, therefore, necessarily be subject to ratification by the War Cabinet.

Few announcements have yet been made as to the Government's policy on Reconstruction. We may assume that it will not disregard the recommendations of the Committees which have been set up to advise on one or another aspect of Reconstruction, and therefore their Reports are probably an indication of the direction of

Government policy. But the public has never been informed specifically of the Government's intentions.

The conclusion which we draw is that the War Cabinet, immersed as it has been in the conduct of the War, and as it must now be very soon in the conduct of *pourparlers*, has not been able to consider the question of its policy. The public cannot well grumble if this be the position of affairs, as the War Cabinet exists primarily to "get on with the War." On the other hand, the public has a right to ask that there should be some body with the prime object of "getting on" with preparations for peace. In the columns of *The Athenæum* we have on various occasions urged the need for a Cabinet which could give its undivided attention to domestic questions and Reconstruction. It will be remembered that some kind of Cabinet Committee was set up for the purpose of dealing with home affairs, though little has been heard of it.

The time has surely arrived when the Government should declare that this body or some other is to be given powers to decide policy regarding Reconstruction. It ought to be parallel to, and not subordinate to, the War Cabinet, which, it is to be remembered, was designed solely for the conduct of the War. It would then be possible for the Government to adopt a considered policy; in other words, to prepare its Peace Book. The public is uneasy about the future. There is the lurking feeling that we may be as unprepared for the end of the War as we are said to have been for its commencement. The electorate has a right to be told the Government's plans, as soon as it has any. The longer a public announcement of the Government's proposals is delayed, the longer it will take to put them effectively into operation. Hitherto Reconstruction has received but scant attention from the Government. It must now take its rightful place, and means must be devised whereby it can be given that close attention which the issues involved warrant.

Ill-considered action, hastily improvised machinery, will throw the country headlong into chaos, and perhaps disorder. What the War Cabinet does not appear to understand is that procrastination may plunge the country into a ferment with results as terrible almost as those of the War itself. Our readers will remember Mr. Lloyd George's famous "too late" speech. Woe to the Government which is "too late" with its policy of Reconstruction!

\* 'The Aims of Reconstruction,' 2d.

## The Rock of Reconstruction.

ON industrial questions the public is usually uninstructed when it is not misinformed. Trade union history is held to be a dull subject, and trade union customs, rules, and practices, the slow growth of that history, are only brought to the public's notice by a biased press as examples of perversity and wickedness resulting in restriction of output, high costs of production, and the capture of our trade by the foreigner. The public does not realize that they are the protective armament with which the British worker, cast naked and unprotected into the maw of the Industrial Revolution at the close of the Napoleonic struggle, has since covered himself, as the result of a century of strife and experiment and bitter disillusionment.

But quite apart from the morality or otherwise of these practices is the fact that on Aug. 4, 1914, they were in operation, and so firmly does the trade unionist believe that they represent the only protection to his standard of life that the Government dared not sweep them away, as it has swept away Habeas Corpus and so many other bulwarks of our liberties, by Order in Council. It could only get rid of them by agreement with the unions. But they had to be got rid of or the War could not be carried on. For the period of the War it was necessary that the skilled man should put from him the fear which haunts him all his working days—that the unskilled or semi-skilled man will be put to do his work, and thereby reduce the price of his labour to the unskilled rate (for such is his conviction by experience of the effect)—and not only submit to that, but even agree to teach unskilled, semi-skilled, and women how to compete with him at his own job.

The skilled men acquiesced. For the sake of England and Belgium and Europe they sacrificed all their restrictive and protective practices. "Little enough," say the uninstructed, "compared to the supreme sacrifice that so many others have made for the same cause." But apart from the fact that many of them have made both sacrifices, it is no small thing to imperil your whole future livelihood and that of your wife and children, and it was nothing less that the trade unionists did.

It is worth while, therefore, to inquire upon what terms they surrendered these practices, which even a War Government dared not abolish without their consent. The answer is that they gave them up in return for the simple word of an English gentleman, speaking as a Minister of the Crown on behalf of the Government of the United Kingdom, that the suspension should be

for the period of the War only. Mr. Lloyd George, speaking as Chancellor of the Exchequer at the Treasury Conference with the representatives of the trade unions on March 17, 1915, said:—

"The second proposition is the suspension where necessary during the War of restriction of output. Here, again, I want to make it perfectly clear that I am only discussing the suspension during the War. The increase in output is so essential to us, where we have to turn out munitions of war not merely for ourselves, but to help our Allies, that I do hope you will help us for the moment by suspending the operation of any rules or regulations which tend to diminish the output. I know it is a very difficult question for you to decide upon, but it is very important for the State at the present moment."

It was at that Conference, and as a result of Mr. Lloyd George's pledge, that the Treasury Agreement was drawn up and signed.

In the House of Commons on June 23, 1915, when introducing the Munitions Bill, Mr. Lloyd George said:—

"The next thing is the suspension during the War, on the honour and pledge of the nation that things would be restored exactly to the position they were in before the suspension, of all those restrictions and practices that interfere with the increase of the output of war materials."

And on Sept. 9, in his speech to the Trade Union Congress:—

"The next undertaking we gave was that we would give a guarantee that at the end of the War the pre-war conditions would be restored. How have we done that? We have done it not merely by solemn declaration on the part of the Government, but we have embodied them in an Act of Parliament."

And now the unions have delivered the munitions to the soldiers, and the soldiers have delivered them to the enemy: the time approaches for the keeping of the pledge.

"But," say the uninstructed and misinformed, "there can be no question about the pledge being kept, and did not the Prime Minister state definitely that it had been embodied in an Act of Parliament?"

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## The Rock of Reconstruction.

ON industrial questions the public is usually uninstructed when it is not misinformed. Trade union history is held to be a dull subject, and trade union customs, rules, and practices, the slow growth of that history, are only brought to the public's notice by a biased press as examples of perversity and wickedness resulting in restriction of output, high costs of production, and the capture of our trade by the foreigner. The public does not realize that they are the protective armament with which the British worker, cast naked and unprotected into the maw of the Industrial Revolution at the close of the Napoleonic struggle, has since covered himself, as the result of a century of strife and experiment and bitter disillusionment.

But quite apart from the morality or otherwise of these practices is the fact that on Aug. 4, 1914, they were in operation, and so firmly does the trade unionist believe that they represent the only protection to his standard of life that the Government dared not sweep them away, as it has swept away Habeas Corpus and so many other bulwarks of our liberties, by Order in Council. It could only get rid of them by agreement with the unions. But they had to be got rid of or the War could not be carried on. For the period of the War it was necessary that the skilled man should put from him the fear which haunts him all his working days—that the unskilled or semi-skilled man will be put to do his work, and thereby reduce the price of his labour to the unskilled rate (for such is his conviction by experience of the effect)—and not only submit to that, but even agree to teach unskilled, semi-skilled, and women how to compete with him at his own job.

The skilled men acquiesced. For the sake of England and Belgium and Europe they sacrificed all their restrictive and protective practices. "Little enough," say the uninstructed, "compared to the supreme sacrifice that so many others have made for the same cause." But apart from the fact that many of them have made both sacrifices, it is no small thing to imperil your whole future livelihood and that of your wife and children, and it was nothing less that the trade unionists did.

It is worth while, therefore, to inquire upon what terms they surrendered these practices, which even a War Government dared not abolish without their consent. The answer is that they gave them up in return for the simple word of an English gentleman, speaking as a Minister of the Crown on behalf of the Government of the United Kingdom, that the suspension should be

for the period of the War only. Mr. Lloyd George, speaking as Chancellor of the Exchequer at the Treasury Conference with the representatives of the trade unions on March 17, 1915, said:—

"The second proposition is the suspension where necessary during the War of restriction of output. Here, again, I want to make it perfectly clear that I am only discussing the suspension during the War. The increase in output is so essential to us, where we have to turn out munitions of war not merely for ourselves, but to help our Allies, that I do hope you will help us for the moment by suspending the operation of any rules or regulations which tend to diminish the output. I know it is a very difficult question for you to decide upon, but it is very important for the State at the present moment."

It was at that Conference, and as a result of Mr. Lloyd George's pledge, that the Treasury Agreement was drawn up and signed.

In the House of Commons on June 23, 1915, when introducing the Munitions Bill, Mr. Lloyd George said:—

"The next thing is the suspension during the War, on the honour and pledge of the nation that things would be restored exactly to the position they were in before the suspension, of all those restrictions and practices that interfere with the increase of the output of war materials."

And on Sept. 9, in his speech to the Trade Union Congress:—

"The next undertaking we gave was that we would give a guarantee that at the end of the War the pre-war conditions would be restored. How have we done that? We have done it not merely by solemn declaration on the part of the Government, but we have embodied them in an Act of Parliament."

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attitude of the trade unions towards the question of war pledges. There will be no negotiations as long as the Government, and through it the employers, occupy their territory.

The unions are seething with discontent and mistrust of the Government. Resolutions pour into their head offices demanding that the pledges be honoured. And the Government

does nothing. The matter is still under consideration. The consideration of whom—the Ministries of Labour, Munitions, and Reconstruction, or of the Dark Forces?

The Rock looms dark and menacing in the fairway of Reconstruction.

APPIUS CLAUDIUS.

## The Play-scene in 'Hamlet' Restored.

### II. The Multiple Mouse-trap, and how it works (*concluded*).\*

OUR narrative of the events of the Play-scene brought us in the last article to the entry of the dumb-show. The blindness of Claudius during the pantomime was explained. We saw, however, that some further dramatic setting was necessary to round the business off properly. The complete identity between the Gonzago-story and the Ghost's speech has been revealed, but the spectators must not be allowed to consider this identity too curiously. Shakespeare has to conceal his own part in the affair, make the dumb-show seem a natural outgrowth from the preceding events of the play, and give his audience plenty to think about. All this he accomplishes simply and skilfully in the dialogue between Hamlet and Ophelia that follows.

In his talk with the First Player, barely half an hour before, Hamlet had made it quite clear that he had as little patience with "inexplicable dumb-shows" as he had with the struttings and bellowings of the average actor. The appearance of the dumb-show, therefore, just when he had been carefully prologuing the Play itself, was exceedingly annoying to him. But annoyance gives place to consternation when he sees that the pantomime is likely to divulge the whole plot of the Play before it even commences. He glances from time to time anxiously at the King as the thing proceeds (glances which are not lost upon the audience), and observes to his relief that it has passed by him unnoticed. He fumes, however, at the stupidity of it all, and when Ophelia asks him what the inexplicable show means, he replies in an exasperated tone: "Marry, this is miching mallecho, it means mischief." She notes his anger, attributes it and the cryptic remark which

accompanies it to a sudden freak of madness, and soothingly suggests: "Belike this show imports the argument of the play." Ophelia has a double part to perform in this scene. As Hamlet's lover she has to do what she can to calm his troubled spirit, to lend her small assistance in nursing it back to sanity. As Shakespeare's puppet she has to provide the audience with clues. This remark exhibits her in both rôles; for the clue is one of the most important in the scene: it explains what the dumb-show really is. And, if she fails to catch the meaning of Hamlet's words, the modern critics have hardly done much better. They have debated whether "miching mallecho" refers to the secret crime of the King or to that of the Queen. It cannot refer to the latter, since there is nothing in either dumb-show or Play touching Gertrude's previous infidelity. It may do to the former, in a secondary sense, for we cannot go far wrong in attributing a *double entente* to Hamlet at any point in this scene. But in its primary meaning, the meaning uppermost in Hamlet's mind, it undoubtedly refers, as we have seen, to the iniquity of the First Player.

As for "mischief," there is mischief enough. The situation has been saved for the moment by the King's unwatchfulness; but what may not the actors do next? For, as Hamlet guesses, there is worse behind. Yes, here comes a "fellow," who confirms his blackest fears. Our text at this point reads "Enter Prologue"; but 'Hamlet' is a stage-play, not a book, and neither the Prince of Denmark nor Shakespeare's audience recognized this "fellow" as a Prologue when he made his appearance on the inner stage. Dumb-shows, as Hamlet remarks to the First Player, were generally "inexplicable" in the Elizabethan theatre, and needed, therefore, some one to explain them immediately afterwards. This person was known as the Presenter or Chorus, and

\* For the three preceding articles see *The Athenæum* for July, August, and September.



would be a perfectly familiar figure to the spectators who watched 'Hamlet.\*' Thus we may imagine the despair of Hamlet when he sees a Presenter, as he supposes, succeed the dumb-show. He is on tenter-hooks. A *dumb-show* may slip by unobserved, but the spoken words of a Presenter, who will present the Mouse-trap all too carefully, cannot fail to reach the ears of Claudius. "We shall know by this fellow," he cries in an anguished voice; "the players cannot keep counsel, they'll tell all." It is a sentence which surely knocks the last nail in the coffin of the First Player. But wondering Ophelia, all unwitting of the true state of affairs, cannot leave Hamlet alone. "Will 'a tell us what this show meant?" she naturally asks, innocently touching him on the raw. "Ay, or any show that you will show him," retorts Hamlet savagely, breaking out into ribaldry, this time with too serious an intention, as she feels. "You are naught, you are naught," she reproves, hurt though still gentle; "I'll mark the play." But Master Presenter helps her not a whit towards the meaning of the show. To her surprise, Hamlet's joy, and the spectators' delighted amusement, he turns out to be—a Prologue! And his three lines of silly jingle leave the cat still in the bag. Hamlet is safe (because Shakespeare had to save himself), and he relapses into jocular. "Is this a Prologue or the posy of a ring?" he inquires with mingled feelings of intense relief and an outraged sense of dramatic propriety. "'Tis brief, my lord," assents Ophelia, taking him back into her favour, as she notices, with relief on her side, that the storm-cloud has passed away from his mind as suddenly as it had come.

The subtlety of this is masterly in the extreme, but all the points would be readily grasped by the audience, if the dialogue were acted as Shakespeare undoubtedly intended it should be. Hamlet's face of dismay at the appearance of the dumb-show, his furtive glances at the King as the pantomime is being played, the exasperation in the tone of his comment upon it, his despair when the Presenter enters, his savagery as Ophelia rubs it in, and finally his relief as the Presenter turns out to be nothing but a posy-prologue—all this, together with Ophelia's part therein, is actable enough. And Shakespeare's boldness is the equal of his subtlety. For note how he makes all his dramatic capital out of his principal difficulty, the difficulty of rendering the unconsciousness of Claudius natural and

obvious. The whole business revolves round that, and the breathless question in the minds of the spectators throughout is: Will the King find out the plot too soon? The vicissitudes of Hamlet's mood are mirrored in theirs. Their anxiety is great until the dumb-show goes off, and the appearance of the Presenter revives it in full force. And when the tension is relaxed, the dumb-show has fallen naturally into its place in the scene, the stupidity of the players is fully appreciated, and the episode is so exciting in its doubled suspense that, while taking in the complete identity which the show reveals, the spectators bother no more about it, since all their thoughts are concentrated upon Claudius. Finally, this obsession with Claudius's doings drives still deeper into their minds the fact that he has not seen anything, so that by building upon his difficulty Shakespeare has completed his triumph over it. And should any reader of this article still doubt the foregoing interpretation, let him ask himself why Shakespeare introduced the Prologue. Is it possible to explain the posy upon any other reading of the text than that just given? Shakespeare was no fool, and he would not have penned a seemingly idiotic jingle like this without some deliberate purpose in mind. But has any previous critic inquired why the lines are there and how they came there? For myself, I believe that that rascally First Player wrote them with his own fist, or rather that the master of the show intended the curious to attribute them to this particular puppet.

The Play itself now begins, opening with the seventy lines of dialogue between the Player King and Queen, upon the subject of widowhood and second marriage. They provide a rest for the audience after the excitement connected with the dumb-show and the prologue. They are not devoid of interest because they support the o'er-hasty-marriage theory and reflect upon the Queen. But the interest is a secondary one, and Shakespeare has deliberately lowered his key, according to his invariable custom, in order that his spectators may get, as it were, a second wind before the murderer enters and the pace becomes hot again. And, as so often is here the case, what serves one purpose for the spectators, serves another for Hamlet and Claudius. The name of the Play is 'Mouse-trap,' and a mouse-trap is no use without bait. The spring of the machine lies in the speech of Lucianus at the end, but the problem is how to get the victim up to it and nosing round, so that when the trap is released he will be caught fast and squealing in its jaws. Somehow the interest of the King must be arrested and secured before Lucianus appears, must be secured by an object quite unconnected with the poisoning, since a glimpse of the spring will frighten away the game. Claudius missed

\* See Creizenach, 'The English Drama in the Age of Shakespeare' (p. 389), on this point. Shakespeare has another laugh at the Presenter in 'A Midsummer Night's Dream,' where Quince, first as Prologue and then as Presenter, has as many lines to speak as are contained in the whole of the rest of the Pyramus play.

the dumb-show ; he must not be allowed to miss the Play. He must be led up to the trap by a decoy, and lured right into it by a savoury bait. His wife is the decoy, and the second-marriage theme the cheese for his majesty the mouse. Let us watch how Hamlet pushes the bait under his nose, how the victim sniffs at it, and finally how he swallows it.

" 'Tis brief, my lord," says Ophelia. "As woman's love," caps Hamlet ; and his retort, which may be taken as a reflection upon her jilting of him, as one more prop to the thwarted-love theory, is also and primarily intended as an introduction to the Play, which is now, at long last, about to begin. Before that wretched dumb-show usurped the stage upon which Hamlet had expected to see the Player King and Queen, he had carefully pointed the moral in two finely apt speeches on the cheerfulness of his mother's looks. But the villainous players had spoilt all that, and, now the dialogue of the Play is really to commence, he must be brief—like the superfluous Prologue who has helped to make his own prologue ineffective. Yet he tries to make up in pitch and articulation for what the phrase lacks in length, and the words go well home, to stick in the memory and be pondered over as the dialogue progresses. The first twenty lines afford plenty of opportunity for this pondering, since they contain nothing to interest either Claudius or any one else. But the nine that follow next, with two snap-couplets on marrying second husbands and killing first ones, spoken, we must suppose, with all the passion which the Player Queen should give them, together with the "Wormwood, wormwood," of the chorus, ought to arrest attention. The reference is carefully confined to the Queen ; it is wives, and not second husbands, which are hinted at as possible murderers. Hamlet is testing his mother as to her complicity in the murder ; she passes with honours. But Claudius begins to prick up his ears at this point ; the decoy, apparently winged, is fluttering towards the trap, from which a faint aroma of the cheese is perceptible. A long gnomic passage follows, in which the interest both for King and audience is again relaxed. But the scent grows strong once more in the last two lines of the speech, and the Player Queen's violent oath of fidelity, together with Hamlet's comment, "If she should break it now !" brings the game sniffing right up to the bait. Player King sleeps, Player Queen leaves him, and Hamlet turns—not to Claudius, that would never do—but to Gertrude, with "Madam, how like you this play ?" The inference is glaringly obvious, and yet she is blind to it. "The lady doth protest too much, methinks," is the æsthetic criticism she ventures, smiling unperturbed, and quite unconscious of the

fact that the lady is herself. Hamlet, who is almost as anxious that she should see it as that Claudius should, does his utmost to drive the point home. "O, but *she'll* keep her word," ought to fetch her—but even that fails. Yet if mother-mouse escapes the trap, uncle-mouse at any rate is fairly up to it with the cheese actually in his mouth. The suspicions of Claudius are fully aroused, not about the murder—he has no inkling of that as yet—but about the second-marriage theme. What new mad prank is Hamlet up to ? He arranged this play, and must be held accountable for it. "Have you heard the argument ?" he asks his nephew sharply. "Is there no offence in it ?" His attention is thoroughly secured ; he has swallowed the bait whole ; and the first part of Hamlet's task is accomplished.

Too much "o'er-hasty marriage" business, however, may frighten the mouse before the spring is released, and if so the trap will be empty after all. Hamlet must both soothe the King and give a fresh turn to his thoughts. The chorus-talk becomes here extraordinarily brilliant and audacious, for it rivets the victim's attention by dazzling him with glints of steel—the steel of the trap itself ! "No, no," replies Hamlet to his uncle's last question, stroking his prey with a gentleness which conceals exquisite malice, "*they do but jest*, poison in jest, no offence i' the world." "Poison" ! the word grates harshly on the ear of Claudius, as it was meant to do. Hamlet is playing prologue again ; he is preparing the King's mind for Lucianus ; he is flashing the trap in his face, but so swiftly that he cannot see what it is. The flash is disconcerting, but Claudius has no suspicion of the truth, and his thoughts are still occupied with second husbands as he asks for more information : "What do you call the play ?" The answer is rapped out suddenly : "The Mouse-trap, marry how trapically." Hamlet knows the quarry is caught, and he cannot resist the temptation to give vent to his glee, to cry "marry-trap" like a boy who has won the game. "The Mouse-trap" makes the King start, he knows not why ; perhaps there is something in Hamlet's manner to cause it. He is a strange being, this nephew of his. "Marry how trapically" he does not catch, or if he does, Hamlet hastily covers it up by giving it a "tropical" twist in the context that follows. The rest of the speech, with its talk of Vienna, Gonzago, and Baptista, is reassuring enough, and contains nothing more about second marriages. It is prologue work again, however, though King Mouse is unaware of the claws in the soft paw which is stroking him, oh ! so gently. "'Tis a knavish piece of work, but what of that ? your Majesty, and we that have free souls, it touches us not ; let the



galled jade wince, our withers are ~~un~~wrung." How sweet these words and this moment must be to Hamlet! The bait is swallowed; the mouse sits, still unconscious, in the very jaws of the trap, and the spring is about to go off! Nothing now can save the King.

Yet the Prince keeps his head admirably through it all. He has others to catch as well as Claudius. The murderer enters, and Hamlet-chorus announces him in a loud voice, so that all can hear: "This is one Lucianus, Nephew to the King."\* We give the sentence from the text of the Second Quarto, which with its comma, denoting a slight pause, and its emphasis-capital for the essential word, beautifully exhibits the force which Shakespeare intended the actor to throw into his pronunciation of the all-important "Nephew." By this time the courtiers are as keenly intent upon the Play as Claudius himself. The attacks upon the Queen have not escaped their notice; the cause of Hamlet's madness is as hotly discussed among them as by their principals; and Rosencrantz and Guildenstern have doubtless whispered the word "ambition." The Player Queen is Gertrude in their eyes; the Player King may be Claudius or his brother, they are not certain which as yet; and the third character, who now enters and is announced by the master of the ceremonies as the nephew of the King, is, of course, none other than Hamlet himself. They watch the doings of this actor, therefore, with bated breath; for it is clear to all by now that the interlude has a direct bearing upon the royal house, and has been selected by the mad Prince for that very reason.

Lucianus has a little business to perform before the speech; he has to take off the king's crown, kiss it, and place it on his own head. Hamlet knows this, and occupies the interval with "idle" love-talk with Ophelia, his last words to her before they separate for ever. His mind is completely at ease. All his game are now in the trap—all except the Queen, and he can deal with her later. It only remains to begin those lines of his, those precious lines of which he is so proud, and the gin will go off, the jaws will snap, and the imprisoned prey will writhe in the anguish that Hamlet longs to see. But Shakespeare has his master-stroke to play in this scene.

\* In the dumb-show, as a friend has pointed out to me, the murderer is described indefinitely as "another man." This I interpret as an indication of costume. At that stage the personality of the murderer was to be left indeterminate; he was cloaked and muffled. When he enters for the second time he still wears his cloak, but at Hamlet's words, "Nephew to the King," he throws it off and reveals beneath it the black doublet and silver chain of the Prince of Denmark! This is of course pure speculation on my part; but the device would be so effective, and would give such dramatic emphasis to Hamlet's words, that I do not think we should hesitate to employ it on the modern stage.

There must be a hitch, at this eleventh hour, to raise the excitement of the audience to the highest possible point. The actor is very long with his crown-business. What in Heaven's name is he doing? Hamlet looks up, and the sight he sees freezes a half-spoken sentence to Ophelia on his lips.\* This First Player, in whom after the Pyrrhus speech he had put his confidence—confidence grossly abused by the insertion of the dumb-show and the prologue—has once again flown straight in the face of his express commands. He is strutting about the boards, making the ludicrous grimaces of the conventional stage-murderer, and sawing the air with the hand which holds the "vial." He has caught, actor-like, the electric feeling of his audience, and is determined to make the most of his opportunity. He will o'er-do Termagant and out-herod Herod. All Hamlet's worst fears are revived. Is this periwig-pated ruffian going to ruin everything after all, as he so nearly ruined it at the beginning of the play? Is he going to tear the passion to tatters, to the very rags, to split the ears of all present, so that the very point of the whole evening will be missed, and the Mouse-trap fail to catch its prey? Are the critical lines to be mouthed and croaked so that none can hear them, or bellowed and roared so that they are completely unintelligible? The situation is intolerable; something must be done, and that quickly, to bring this wretched player to his senses. After a brief moment of speechless indignation,† Hamlet bursts into bitter sarcasm. "'Begin, murderer!'" he shouts at him—"murderer of the Play, and now about to murder my lines. 'Pox, leave thy damnable faces and begin.' Come, tear the speech to tatters in your own sweet style. Let's have it in the fashion of the good old ranting chronicle plays. Quick, fellow: 'the croaking raven doth bellow for revenge'; that's your mark!"

The audience has had its third moment of breathless suspense. But all is well. Whether subconsciously or unconsciously, "revenge" is more prologue-work in Hamlet's mouth, and sounds ominously in the ears of both Claudius and the Court. Hamlet, however, is not thinking of anything but the Play, and the speech to the Player is mock-prologue this time. The Player pulls himself together, the quotation from the old chronicle reminds him of Hamlet's words half-an-hour before, and he speaks the lines clearly and trippingly on the tongue, so that their full effect is felt. The Court sees the point of the drama at last: the Player King is Claudius, and

\* The punctuation of the Second Quarto again brings out the point delightfully.

† The dialogue with Ophelia here, it should be noticed, once more plays with the idea of a Presenter.



Hamlet intends to murder his uncle and seize the crown. Claudius also sees the point, *his* point. The jaws of the deadly trap hold him in a vice. The words "mixture rank of midnight weeds collected" bring back to his vision in dreadful detail that scene four months before, when he too was bending over a sleeping king, about to poison him with "cursed hebona in a vial." His face grows livid, he clutches the arms of his seat, his eyes start from his head. He has forgotten everything, every one, except the hideous spectacle before him. Yes, the murderer is pouring the poison into the ears of the sleeper. The secure hour, the kind of poison, the flowery bank, the dozing king—all, all are the same. So dazed is he, so unconscious of his surroundings, that he almost smiles at the resemblance. Just so, that is the way it should be done, that is how he poisoned his brother on that afternoon in the palace orchard. It takes the voice of Hamlet to bring him slowly back to his senses. At first he can hardly follow the words. But he must force himself to listen; it is vital to hear what this incomprehensible, this fearful, this omniscient nephew of his is saying: "Gonzago...story extant...Italian." The words are meaningless, pointless, irritating in their bland stupidity. But what follows is not: "You shall see anon how the murderer gets the love of Gonzago's wife." Murderer, wife! wife, murderer! second husband, poison! The thing is clear. The plot of the interlude is his life's history. *Hamlet knows all!* Claudius is not safe; anything may happen. He pulls himself to his feet, and, squealing for light, he totters as fast as his trembling knees will carry him from the terrible, the threatening room. King Mouse has become a shambling, blinking paddock.

The Play has made mad the guilty, but it has also appalled the free. As the murderer, the nephew, begins to administer his sham poison, a murmur of horror and indignation runs round the assembled Court. Hamlet affects surprise at this and the now visible distemperature of his uncle. His cue is still "our withers are unwrung." His urbanity is wickedly cool and malicious. "You are mistaken, gentlemen," he seems to protest. "'His name's Gonzago,' as I told you before. 'The story is extant, and written in very choice Italian.' It has nothing whatever to do with Claudius or Denmark. Why all this fuss? You are spoiling the Play. There is more to follow. 'You shall see anon how the murderer gets the love of Gonzago's wife.'" But Court as well as King have had enough. As their master rises at the outrage—quite properly, as they think—they break up in confusion. Hamlet sees all his enemies in full flight, a panic-stricken mob. He no longer conceals his malice, as he hurls his last shaft into

the midst of them. "What! frightened with false fire!" he shouts through the clamour, though still his meaning is a double one. The Queen alone, good lady, is at a loss to account for the strange events which are happening before her eyes. All she sees is that the King is ill, and she follows him out with the solicitous inquiry: "How fares my lord?" It is the very question which Claudius asks Hamlet at the beginning of the scene. Hamlet may "eat the air" chameleon like, but capon-Claudius is stuffed now and ready for the carving. He has had a bellyful of "fare." Polonius also has eaten of strange meat. But he is a politician, and has at last grasped the intentions of Hamlet. The Play has removed the scales from his eyes. His daughter has been made a screen; the thwarted-love pose was a cloak for ambition; Claudius was right all the time. He sternly commands the Play to stop, and hurries after the royal pair to consult with them, Rosencrantz, and Guildenstern as to the steps to be taken in view of this menace to the throne. Ophelia too, like a frightened bird, has fluttered off with the throng.

And so at last Hamlet is left alone with Horatio. He throws himself exultantly into his uncle's state seat, and chants a wild ballad-snatch. Oh! the relief, the triumph, the infinite glee of that moment! He is back in the green-room of his mind, with the friend of his heart to praise him, and behind him a marvellously successful performance of histrionic art. All his disguises, his complicated and interwoven parts, drop from him. He is free, free to revel in the retrospect and to give full vent to his feelings of rapture: "Would not this, sir, and a forest of feathers—if the rest of my fortunes turn Turk with me—with Provincial roses on my razed shoes, get me a fellowship in a cry of players?" He is thinking of his acting, his lines, his admirable stage-management which saved the situation when all seemed lost. It is a characteristic outburst. Hamlet's first thoughts are of his amazing dramatic success, exceeding his wildest dreams. It is only afterwards that he remembers his uncle.

\* \* \* \* \*

Here endeth the chronicle of the Mouse-trap. It is a truly miraculous contrivance. It has its dumb-show spring for the audience, its second-husband spring for the Queen, its nephew spring for the Court, its Lucianus spring for Claudius, and its First-Player spring for Hamlet himself. And the only quarry who escapes altogether is the Queen, for even Hamlet gets a very uncomfortable nip on three occasions. Is there anything else in literature in the least like it? Have the subtlest of our modern writers ever given us subtlety to touch it? And what a piece of work is Hamlet! How piercing, how exquisitely

cunning, is the rapier of his wit! How like an angel is the flashing splendour of his apprehension! And yet he is only a puppet, the creation of that master-brain of whose full glory the world is as yet unconscious. But I do not wish to praise Shakespeare here, only to show that there are more things in the heaven and earth of his art than have hitherto been dreamt of. Let us give up flattering him, and begin to try to understand him.

J. DOVER WILSON.

## Ex-Officers and the Future.

**W**HAT is happening to the ex-officer? There is hardly an industry in Great Britain that is not undermanned, yet from correspondence and leading articles in the press it is evident that many ex-officers are actually unable to obtain employment. Such a state of affairs is as detrimental to the public weal as it is to the welfare of the individuals themselves. Many simple theories are advanced as to the cause. Some attribute it to reluctance on the part of employers to engage officers, and others to the inadequacy, or inefficiency, of the means for bringing employer and employee in touch. Neither reason is correct.

At the present time the Appointments Department of the Ministry of Labour (the Department set up specially for the purpose of resettling the ex-officer in civil life) has approximately 1,000 ex-officers awaiting employment and over 1,500 vacancies awaiting employees. Employers are eager enough to engage ex-officers, and the Department's machinery for putting the latter in touch with them is sound and in good working order. To discover the real cause it is necessary to probe more deeply into the problem.

The vacancies open to ex-officers may be divided roughly into two kinds: those demanding experience or special qualifications and carrying liberal remuneration, and superior clerical posts with a salary which, judged by the standard of an officer, is barely a living wage. The clerical posts may be ruled out of consideration, for the ex-officer can seldom afford to sell his labour at so low a price, and, indeed, he ought not to be asked to do so. A few officers may be found having the particular experience or qualifications required for the better-paid posts, but the large majority of those who seek employment are not so fortunately placed. Too frequently the officer lacks the necessary skilled qualifications by reason of his having sacrificed his higher education in order to serve his country. The greater initiative and personality which he has

gained by his military experience are of little avail without technical or professional skill. It is this fact alone which is responsible for the present unsatisfactory condition of the ex-officer question. Training is the only remedy, and facilities for it must be placed within the reach of every ex-officer needing it. The officers for whom such training is necessary may be divided into four classes:—

(a) Those who joined the army immediately on leaving school.

(b) Those whose University, professional, or business education was interrupted.

(c) "Rankers" who, by virtue of distinguished service in the field, have risen above their former civilian sphere.

(d) Officers whose previous civilian occupation was clerical or commercial, but whose military experience, widened outlook, and ambition forbid their return to the old "blind-alley" occupation.

The public has little idea of the enormous number of officers now serving who come within the classes (a) and (b) mentioned above, but the fact that records show that, at the present time, over 15 per cent of the officers of the British Army are under 21 years of age and over 50 per cent under the age of 26, gives some indication of the largeness of the number. Nowadays, too, practically all new commissions are given to "Rankers" or to boys of the younger classes.

There is evidence that the State recognizes the importance of the question of training, for the Appointments Department of the Ministry of Labour has already set up an organization, linked with the Universities and other centres of education, known as the University and Technical Training Classes, and the War Office has made arrangements for temporarily releasing on-convalescent and unfit officers to enable them to attend the classes. The value such instruction will be to an officer when his time comes to leave the army is obvious, for it should fit him to return to civil life with some definite qualifications for earning a living in the calling which he has selected. The chief advantage of undergoing the course of instruction while he is still a soldier lies in the fact that his pay and allowances as an officer serve to maintain him during the period of training.

The University and Technical Training Classes are capable of indefinite expansion, and under present arrangements it is calculated that courses of instruction can be provided for not fewer than 30,000 students. The number of officers already attending courses is approximately 1,500. It is early yet to judge, but in

view of the fact that the number of officers who are unfit, temporarily or permanently, by reason of wounds or sickness, cannot be far short of 40,000, the results are disappointing. This unpromising condition of affairs can only be accounted for either through the facilities offered not being generally known to, or appreciated by, the officers themselves, or by the military authorities not supporting the Training Classes wholeheartedly by releasing eligible ex-officers in sufficient numbers. These obstacles to the successful working of the scheme must be removed without delay.

It would be difficult to devise a more promising scheme for resettling officers in civil life, and the principle of providing educational facilities for officers while still in the army is one which has many advantages. The chief weakness is that at present it is applied only to those officers who are likely to become fit again for army service. Until it is extended to include those certified for discharge the scheme cannot be said to meet the situation adequately. Many thousands of officers for whom the army has no further use are being "gazetted out" on medical grounds yearly. These men are set adrift without consideration for their future beyond the payment of their gratuities and the handing to them of a form to take to the Appointments Department. The first thought of the ex-officer who is untrained—possibly he is a married man—is to obtain remunerative and congenial employment, and often he is not the best judge of what his true qualifications are. His gratuity is insufficient to live upon for more than a brief period, and he is very loath to sacrifice it—perhaps it represents the whole of his capital—to that purpose while he goes back to "school." Is it surprising that the disappointment which so often results in such cases gives rise to the restless feeling which is now apparent amongst officers?

It is of the highest national importance that all officers should complete their education and thus realize their true potential value. The best means of encouraging them to do so is by an extension of the University and Technical Training Classes. The discharge of all officers should be carried out through the medium of the Appointments Department, so that every officer can have clear guidance and advice before actually being discharged. Officers whose future is assured could be gazetted out without delay, while opportunity would be given to those who required further training to take advantage of the University and Technical Training Classes, and thus obtain the necessary qualifications to fit them for useful employment, remaining, in the meantime, officers and drawing the pay and allowances of their respective ranks. Safeguard

against abuse of such privileges would be necessary, of course, but the Appointments Department has ample means at its disposal for effecting them by means of tests and standards.

The number of officers in the British Army is somewhere about a quarter of a million. On demobilization, if adequate provision has not been made for their resettlement in civil life, a problem will have to be faced the economic effects of which it is hard to presage. Let the present unrest, arising as it does under conditions that are incomparably more favourable than will be those on demobilization, be taken as a warning. The problem can be averted now by taking the fullest advantage of the Appointments Department and widening its powers in the manner outlined above. The State has taken a heavy toll in casualties from the youth of the country; it is for the State to see that the sacrifices of those who return shall be made good.

RANOLD FROST.

## Houses and Furniture.

THE need for more houses and better houses is apparent; and the Local Government Board is understood to be taking steps to see that the house famine is remedied immediately labour is available. The Local Government Board perhaps cannot be blamed altogether if it regards a house as an abstract thing represented mathematically by its cost. The Adult Education Committee in its Interim Report on industrial and social conditions in relation to adult education,\* and more recently the Women's Housing Subcommittee of the Ministry of Reconstruction in its Interim Report,† dwell upon some of the needs of the occupants—hot water, baths, parlours, and what not. It is to be hoped that the houses which are to be built almost immediately will be planned and fitted with a view to the convenience and comfort of those who are to live in them. As peace conditions return, the public purse-strings will be drawn tighter. There will be a reaction against the lavish expenditure of war-time, and the flag of economy and retrenchment will be raised. The houses which the Local Government Board, and probably most Local Authorities, have in mind are "minimum" houses. From the working housewife's point of view they are below the minimum of what is essential. No further economies can, therefore, be allowed. On the contrary, the new houses must conform to the all too modest re-

\* Cd. 9107, price 3d.

† Cd. 9166, price 1d.



quirements of those who will live in them. Once erected, the houses will set the standard for a generation, and extensive improvements will be impracticable except at the price of wholesale demolition. We hope that public opinion will prevent any whittling down of the housing programme, and will insist upon reasonable standards of comfort and convenience.

After houses, furniture. Whilst there has been considerable discussion on the need for houses, the question of furnishing them has been almost entirely overlooked. Now, the products of British furniture factories before the War were, on the whole, fearful to behold. An honest aluminium pan is a joy for ever; but the "Chippendale" sitting-room suite adorning many a home must surely be an abomination in the eyes of the Lord. Bad imitations of Chippendale, Sheraton, and Hepplewhite furniture, fumed-oak "new art" productions, and the monstrous creations in earthenware which we suffer the Potteries to foist upon us—the houses of the people are full of them.

It is bad enough that things are ugly. But to ugliness, which means shoddy design, is added low quality, which means shoddy workmanship. Things are made primarily to sell and not to use. Large-scale production of furniture, however, does not necessarily mean gimcrack, ill-made furniture. Before the War, perhaps the furniture conformed to the same standards as the houses it was made for. After the War there are to be better houses, and there ought to be better

furniture. The Government has had the wisdom to ask a committee of women what the houses it proposes to have built should be like. It might with advantage ask a committee of women to formulate its requirements in the way of furniture. Let the producers of furniture be frankly told what women think about chairs that creak ominously, and drawers that open and shut only with difficulty, and wardrobe doors that do not hang properly, and contortions of design that are dust traps. The report of such a committee as we have suggested would consolidate public opinion on the question and be an object-lesson to furniture manufacturers. The Government might send such a report—or, better still, the committee itself—to the Industrial Council for the Furniture Trades and also to the Pottery Council. The Government would do well from time to time to confront the various Industrial Councils which are being set up with representatives of the consumers. The Ministry of Food has its Consumers' Council. The Ministry of Reconstruction set up a committee of the "consumers" or main "users" of houses. It is necessary now to set up a committee of users of furniture to put its views before the producers of furniture.

It is true that events are moving rapidly, but there is yet time to do something to avert the flood of shoddy, meretricious products which otherwise will pour into the homes of the people.

## The World of Industry.

### Trade Union Notes.

AS peace approaches, it is natural that the chief preoccupation in Labour circles should be with the immediate problems of demobilization and industrial Reconstruction. Necessarily, the main burden in these matters rests upon the Government, and the trade unions can hardly begin to prepare for the problems of peace until they know what the Government's policy will be. Discontent is very prevalent at the failure of the Government, even at this eleventh hour, to state clearly its intentions. The plans for the demobilization of the Army are, indeed, believed to be well forward, and their general outline is widely known; but even on this matter there has been no detailed public pronouncement. Demobilization is to follow in the main industrial needs, and such considerations as long service and family obligations, while they will count in determining priority of

release, will be secondary to industrial considerations. A month's furlough on full pay and allowances is to be granted; and discharged men's papers are to be sent through in advance to the Employment Exchange of the district to which they are bound. But, trade unionists are asking, will these papers be fully open to inspection by trade union officials, and will men be afforded facilities for having duplicate papers sent through to their trade unions? On these, and many other important details, Labour is still waiting for information. If plans are already prepared for dealing with the demobilization of the Forces, there was no assurance, up to the time these Notes were written, that this is the case with the disbandment of the war workers, though, of course, evidence may be forthcoming before these Notes appear.

ANOTHER matter in which the delay of the Government in making its policy known is having effects of ever-increasing gravity is that of war pledges. Men now with the Forces have been promised reinstatement in their previous jobs, and the trade unions have been promised again and again the complete restoration of the customs which they agreed temporarily to waive during the War period. But the Government has hardly given a hint of the methods which it intends to pursue in dealing with these questions, although its failure to do so is holding up practically all the most important negotiations between employers and trade unions on after-war problems and policy. Perhaps the delay arises in part from a sense of the impossibility or undesirability of a complete and literal fulfilment of the pledges which have been given. If this is so, the Government is making a grievous mistake; for its delay, so far from making easier the conclusion of post-war agreements on reasonable lines, is actually making such agreements impossible. Trade unions will not make agreements about after-war policy until they know where they stand in the matter of restoration; and they cannot know where they stand until the Government declares its policy. The immediate passage of the War Pledges Bill, for the most part drafted nearly eighteen months ago, is the only method to end an intolerable situation and to clear the way for direct negotiations for any necessary variations in the customs which have been temporarily suspended.

THROUGHOUT the War there has been friction in the woodworking trades owing to the desire of employers, largely backed by the Government, to introduce systems of payment by results. The woodworkers' trade unions have always been so strongly opposed to payment by results that they have as a rule made it an offence against union discipline to work under any such system, which, they claim, must be in their case detrimental to good craftsmanship and destructive of collective bargaining. The current number of the *Amalgamated Carpenters' Journal*, in discussing the Society's attitude, makes it clear that they could only consider the acceptance of any form of payment by results if it were combined with complete security against unemployment and with collective control over the workshops by the trade unions concerned—demands which the carpenters recognize as involving a revolution in the methods of industrial control. Payment by results has obtained a considerable foothold in the woodworking trades during the War; but the unions are determined to abolish it as soon as the War is over.

ANOTHER fruitful cause of unrest in the woodworking trades is found in the treatment accorded

to the women who have been introduced into woodwork processes during the War. The guarantee that the introduction of less-skilled or female labour would not be allowed to prejudice the rates paid, which were given in the Treasury Agreement and repeated in the Munitions Act, were general in character and applied to the woodworking trades. Nevertheless, the Ministry of Munitions, in issuing the Consolidated Women's Wages Order this summer, expressly excluded woodworkers from the provision that women employed on skilled work should receive the skilled time- and piece-rates. The National Woodworkers' Aircraft Committee at once protested against this exclusion, and demanded the withdrawal of the Order; but so far no concession has been secured, and the recurring troubles in various aircraft factories during the last few months have been largely due to the pent-up dissatisfaction which exists.

THE War Cabinet Committee on Women in Industry continues its labours, and has been busily engaged during the past month in taking evidence from the various parties concerned. Mr. Kellaway, speaking at Bedford, has definitely announced that the Committee will deal with the various pledges given by the Government concerning women's wages, and Mr. Bonar Law, answering a question in the House of Commons, has also given this to be understood. It is to be hoped that the Committee will see the need for haste in this matter. For the wider aspects of its inquiry, it must inevitably take time; but it should at once issue a report dealing with the pledges and compelling their observance, not only by the Ministry of Munitions, but also by the War Office and the Admiralty, which have been far more lax in this matter.

THE Iron and Steel Trades Confederation and the National Union of Clerks have now finally ratified an agreement which may well play an important part in settling the quarrel between craft unionism and union by industry. Under this agreement, the N.U.C. affiliates to the Confederation on its membership employed in the iron and steel industry, and, so far, becomes an integral part of the Confederation, which is virtually an industrial union so far as its industrial policy is concerned. The Clerks retain their individuality and their separate organization for craft purposes; but in industrial matters they throw in their lot with other workers in the iron and steel industry. Once again, as when they invented the method of "Confederation" two years ago, the iron and steel workers have given the whole Trade Union Movement cause to be grateful to them, and have set a precedent which other warring societies would be wise to follow.

C.

## Adventures in Books.

COLLECTIONS of literary essays are, in my opinion, among the best of browsing books, and I had the good luck to begin my adventures last month with the new volume of *Transactions* of the Royal Society of Literature (Humphrey Milford). Three of the essays—'Jane Austen,' by Mr. Montague Summers; 'The Novels of Benjamin Disraeli,' by Mr. Edmund Gosse; and 'The Charm of Walpole's Letters,' by Prof. Caroline Spurgeon—sent me back to the writers of which they treat, and this is not a bad proof of their interest. Mr. Summers points out one of the qualities to which Miss Austen owes her abiding popularity. Although her novels reflect, faithfully and in detail, the men and manners of a hundred years ago, their scenes remain fresh and natural to-day. "Going over her pages, pencil in hand," Mr. Austin Dobson has said, "the antiquarian annotator is struck by their excessive modernity, and, after a prolonged examination, discovers, in this century-old record, nothing more fitted for the exercise of his ingenuity than such obsolete games at cards as 'casino' or 'quadrille.'" This too, Mr. Summers adds, is the essence of the genius of Shakespeare, of Molière, of Chaucer, of Cervantes. "They dealt not with types but with humanity, with living men and women who cannot change, however the world may alter and disguise itself about them." As an admirer of Jane Austen, I am glad to hear that she is one of the favourite novelists of our soldiers in France. This I had hardly expected, for until recently her admirers had to make up in enthusiasm for the comparative paucity of their numbers.

DISRAELI is an author of a very different stamp from Miss Austen, but he, too, is capturing readers, and it is a sign of a change both in critical and popular appreciation of him that Mr. Gosse feels compelled to point to some of his defects. Even enlightened critics, he says, are now so ready to admit the merits of Disraeli's books that "the danger seems to be that we should underrate certain excesses of rhetoric and the Corinthian mode, the errors of which used to be over-emphasized, but should not, in a comparative survey of Victorian literature, be neglected as serious drawbacks to our perfect enjoyment of the high-spirited, eloquent, and ardent writings of Benjamin Disraeli." It is amusing to contrast this warning against excessive admiration with the verdict passed on Disraeli's books by his contemporary, Anthony Trollope:—

"To me they have all had the same flavour of paint and unreality. In whatever he has written he has affected something which has been intended to strike his readers as uncommon and therefore grand. Because he has been bright and a man of genius, he has carried his object as regards the young. He has struck them with astonishment, and aroused in their imagination ideas of a world more glorious, more rich, more witty, more enterprising than their own. But the glory has been the glory of pasteboard, and the wealth has been the wealth of tinsel. The wit has been the wit of hairdressers, and the enterprise has been the enterprise of mountebanks.... Through it all there is a feeling of stage properties, a smell of hair-oil, an aspect of buhl, a remembrance of tailors, and that pricking of the conscience which must be the general accompaniment of paste diamonds.... I have often lamented, and have as often excused to myself, that lack of public judgment which enables readers to put up with bad work because it comes from good or from lofty hands. I never felt the feeling so strongly, or was so little able to excuse it, as when a portion of the reading public received 'Lothair' with satisfaction."

AN American writer, Mr. R. N. Whiteford, in a book on 'Motives in English Fiction' (Putnam), ascribes to Disraeli part of the literary progenitorship of an oddly assorted pair—Oscar Wilde and Mrs. Humphry Ward. It was from Disraeli that Wilde learned to turn his epigrams, and it was Disraeli who cast the novel into the form in which political and social problems float around in a plotless plot. The hero of 'Vivian Grey,' with raven tresses, is a Byronic Disraeli who is trying by means of genius to be taken in tow by aristocracy, and his creator set the fashion of making the novel a political pamphlet with a modish setting:—

"Disraeli in this respect flings himself forward to Mrs. Humphry Ward, who moves across the same upper-ten parterre wherein walk fine ladies imagining that they can govern England by their political influence. If it had not been for Disraeli, I do not believe we should have so many smoking, staring, monocled young fellows with parliamentary aspirations, flocking into the salons of these political, feminine Solons in whose hands are flattering magazine articles which had been written by these young political savants, and which, of course, will be used by these female lobbyists to get them just what political plums they desire."

HORACE WALPOLE has been described by Prof. Saintsbury as "perhaps the most variously and the most voluminously amusing of all writers outside the novel," and as a pleasant source of recreation in time of war. Prof. Spurgeon, in discussing the charm of Walpole's letters, finds much to say in favour of the man. His mind, she says, was "delicate, sensitive, lively, piercingly, disconcertingly quick, with a gay fancy and a light humour and irony which only partially conceals real feeling, good sense, and genuine warmth of heart"; and she ends by claiming that "the fragrant flower of a charm like his" cannot flourish "except as the outcome of a nature



essentially sound and wholesome at the root." It is possible, however, to enjoy the charm of the letters without admitting all this. Horace Walpole was an agreeable rattle about whose soundness at the root we need not bother ourselves. He was undeniably selfish and spiteful; he was seldom sincere; and his remarks about Fielding and Johnson, as well as his treatment of Chatterton, prove him to have been destitute, at least upon occasion, of both good taste and good feeling. As Mr. Austin Dobson remarks, "about all his serious passages there is generally a false ring." On the other hand, he had what is called a genius for friendship, and was unsparing in the trouble he would take for those he liked. Prof. Spurgeon exaggerates Horace Walpole's graver and deeper side, perhaps in her zeal to defend him against Macaulay.

SHOULD you prefer letters of a later date, there is something to be said for those contained in 'The Paget Brothers, 1790-1840,' edited by Lord Hylton (Murray). They deal, in a style that occasionally recalls Walpole, with the politics and society of the period that had for background the Napoleonic wars. The six sons of the third Lord Uxbridge were distinguished in various fields, and Lord Hylton justly claims that the correspondence which is now printed has been written by persons who either themselves helped to make history at critical periods at home and abroad, or who received their information from first-rate sources. But perhaps the main attraction of the book is that it reflects the mind and activities of the well-to-do England of the period. It becomes all the more interesting when we remember that the same sort of people are probably writing the same sort of letters to-day, and that these will be treasured as documents a hundred years hence. I doubt, however, whether our present peerage includes the equal of the Lord Anglesey who died in 1854 at the age of 86, the last survivor of the brothers whose letters are printed in this book. Everybody knows the story of his ready wit when he was stopped by a London mob during Queen Caroline's trial. They refused to allow him to proceed until he cheered for the Queen. "The Queen, then," he shouted, "and may all your wives be like her!" Equally characteristic was his rebuke to a grandson in the Guards who had the "cheek" to pass him without saluting. The grandson was promptly placed under arrest, receiving the message: "You may cut your grandfather when you like, but by G—d you *shall* salute your Colonel."

MR. J. W. T. LEY'S 'The Dickens Circle' (Chapman & Hall) is intended as a supplement to Forster's biography. The outstanding im-

pression which Mr. Ley gained from his first reading of Forster was of the magnetism of Dickens's personality, "which attracted to him so many of the most brilliant men and women of the time, and won for him their whole-hearted friendship." Mr. Ley's book runs to seventy-seven chapters, each of them devoted to one or more persons who are classed as Dickens's friends. Some of these hardly belonged to the Dickens circle at all, or were only on its very outer rim. All the same, his book will be enjoyed by those who care for Dickens and his period. You can read in it about Lockhart and Landor and Rogers and Hans Christian Andersen and many others not associated in most people's minds with Dickens. Not everybody knows, for example, that Francis Jeffrey pleaded with Dickens to keep Little Nell alive and wept when he read the story of her death, or that Thomas Noon Talfourd urged on behalf of the Artful Dodger "as earnestly in mitigation of judgment as ever at the bar for any client he most respected."

"A BOOK about books," Sir Edward Cook quotes from an unnamed reviewer in the Preface to his 'Literary Recreations' (Macmillan), "can only be justified if it is itself a work of accomplished art or if the writer communicates to his readers a sincere pleasure taken by himself." Sir Edward's book is abundantly justified on the second of these grounds. It is a wholly delightful collection of easy and urbane comments about books by a man who lives in intimacy with them. Two of the essays, in particular, lead to pleasant literary adventures—'The Art of Biography,' which opens the volume, and 'A Study in Superlatives.' Combining the notions of the two, I am tempted to ask which is the greatest of all biographies. Boswell's 'Johnson' most people would answer without hesitation. Mr. Frederic Harrison would not agree. Plutarch, he holds, "is the greatest of biographers because he thoroughly grasped and practised the true principle of biographic work—to make a living portrait of a man's inner nature, not to write the annals of his external acts. The conventional biography records what the person *did*; the true biography reveals what the person *was*." And Mr. Harrison proceeds to assert—what, Sir Edward Cook says, few will dispute—that Plutarch's 'Life of Alexander' is "the most masterly portrait ever painted with the pen." Superlatives, as Sir Edward Cook acknowledges, are discountenanced by the more austere judges, yet there is something to be said in favour of good lovers and good haters in literature, and I do not believe that anybody can peruse Sir Edward's volume without a desire to take down and read some of the masterpieces described.

INDICATOR.

## Reviews.

## AN ILLUSTRIOUS NATURALIST.

THE task of writing Sir Joseph Hooker's biography\* could not have been entrusted to more competent hands than those of Mr. Leonard Huxley, the son of one of Sir Joseph's most intimate friends; and from Lady Hooker the author has received a large amount of very valuable help.

Joseph Dalton Hooker was the leading botanist of his time in the British Empire, and one of the most distinguished who have lived in any country. Though pre-eminent in systematic botany, he was no mere classifier. It was long ago pointed out by Gilbert White of Selborne that the botanist "should . . . study plants philosophically . . . investigate the laws of vegetation . . . and graft the gardener, the planter, and the husbandman on the phytologist." Never, probably, was there a man more convinced of the truth of these wise words than the botanist whose life-work is recounted in Mr. Huxley's impressive volumes. As the biographer remarks, Joseph Hooker was the "shining exception" who gave point to Charles Darwin's complaint uttered three-quarters of a century after the above-quoted passage was written, namely, how few generalizers there are among systematists. Hooker combined observation, systematization, generalization; and concerned himself, moreover, with the practical side of economic botany. He was, in fact, a happy combination of the man of science and the man of affairs. Herein he resembled his father, Sir William Jackson Hooker, Professor of Botany at the University of Glasgow, who was later to become the first Director of the Botanic Gardens at Kew. Joseph Hooker's maternal grandfather, Dawson Turner, was also a botanist of distinction; and it is evident that the younger Hooker began life with not a few advantages, scientific and other. He declared of himself that he was a "born" botanist. He was also an explorer and a geologist.

Hooker early became dissatisfied with the old view that species are immutable, and with the notion that each species must have been a distinct creation. In his Introductory Essay to the 'Flora Tasmaniae,' which appeared between the publication of Darwin and Wallace's joint communication on Natural Selection, read in 1858 before

the Linnean Society, and the issue of 'The Origin of Species' in 1859, Hooker adopted the theory of natural selection as a working hypothesis. That "species originate in variation" seemed to him to be likely, and to solve many puzzling problems.

For fifteen years prior to the appearance of 'The Origin of Species' Joseph Hooker was Darwin's confidant, critic, and "fidus Achates." Mr. Huxley states with ample reason that the making of the 'Origin' is "not only a history of science—it is the history of a great friendship." And no one who reads this memoir will be disposed to deny that between Joseph Hooker and his closest friends there existed that *voluntatum, studiorum, sententiarum summa consensio*, which Cicero regarded as *omnis vis amicitiae*.

Hooker earned his first laurels on an exploring expedition. As the outcome of his father's acquaintance with Capt. Sir James Clark Ross, he was appointed assistant surgeon and naturalist on the Erebus, and took part in the famous voyage to the Southern Seas. Hooker's work, which yielded results of high value, was carried out under rigorous conditions, and his drawings of marine animals were frequently made while the microscope was lashed to the cabin table. The expedition extended over about four years. After its return, Hooker was for a while engaged upon the Geological Survey. He then turned his attention to the "high and solemn mountains" of India; for with Hooker it was not as with Goethe's Faust:—

Gebirgesmasse bleibt mir edel-stumm,  
Ich frage nicht woher? und nicht  
warum?

But he went forth, filled with the scientific questioning spirit, as botanist, geographer, and geologist, and carried out a prolonged exploration of the Sikkim region on the Tibetan frontier of India, where

Northwards soared  
The stainless ramps of huge Himāla's  
wall,  
Ranged in white ranks against the  
blue—untrod,  
Infinite, wonderful—whose uplands vast,  
And lifted universe of crest and crag,  
Shoulder and shelf, green slope and icy  
horn,  
Riven ravine, and splintered precipice  
Led climbing thought higher and  
higher, until  
It seemed to stand in heaven and speak  
with gods.

And Hooker's experiences in India "revolutionized current theories about the geography of the Himalayas" (vol. i. p. 327).

To the general public Sir Joseph's name is familiar as that of the Director of the Royal Botanic Gardens at Kew.

It was in the first place mainly due to John Lindley, Professor of Botany at University College, London, that the Gardens (which were originally laid out in 1760 by Princess Augusta, the Princess Dowager of Wales) were preserved and made over to the nation, to become eventually the head-quarters of botanical science in the British Empire; and it was owing to the father of the subject of this biography that Kew became the home of economic as well as pure botany. Joseph Hooker continued and vastly extended his father's work. Upon the beauties of this peerless pleasure it is needless to dilate. Holders of the "Arabian theory" suppose that the Garden of Eden was situated in the Babylonian plain watered by the Tigris and the Euphrates. It may be suggested that a modern equivalent is the delectable spot in the bend of the Thames between Mortlake and Sheen. In the spaciousness of Kew the breath of flowers "comes and goes like the warbling of music"; and on a summer day one hears the "faint resonance" from the "quivering leaf, the swinging grass," and "the fluttering bird's wing," of which Jefferies wrote so finely. There is room for Marvell's "green thought in a green shade"; and for him who "loves a garden" and "loves a greenhouse too" there is an amplitude of contentment. Human interest is never lacking; and the unceasing ministrations of the quiet men and peaceful women who tend the flowers and shrubs remind us that, as Evelyn said, "A Gardener's Work is never at an end; it begins with the year, and continues to the next." Wanderers in the Gardens and Arboretum at Kew can realize as perhaps nowhere else that a garden may indeed be the "purest of human pleasures," "the greatest refreshment to the spirits of man," and "the veriest school of peace."

Sir Joseph Hooker's letters, of which there are many in these volumes, teem with facts, suggestions, expositions, and conjectures. Some of his opinions are sufficiently definite: e.g., "A German scientific man is the most impractical and impracticable pig in Christendom" (vol. ii. p. 3). Others are more tentative. Regarding a future state, he quotes an opinion of his own, expressed to W. R. Greg, that "all scientific evidence is in favour of extinction upon death, and that any reasoning to the contrary was 'ingenious wriggling'"; but, he goes on, "I quite agreed with him, however, that this was not conclusive, and that there was no inexcusable presumption in the conclusion that there was a future state" (vol. ii. p. 66).

The book is not without scintillæ of humour, with a suspicion of irreverence in some of it; for instance, Professor Huxley's description of William Thomson's (Lord Kelvin's) meteoric hypo-

\*The Life and Letters of Sir Joseph Dalton Hooker, O.M., G.C.S.I. By Leonard Huxley. Based on material collected and arranged by Lady Hooker. 2 vols. (Murray, 11. 16s. net.)



thesis of creation as "‘creation by cockshy’—God Almighty sitting like an idle boy at the seaside and shying aerolites (with germs), mostly missing, but sometimes hitting a planet!" (vol. ii. p. 126.) Other amusing touches include Hooker's reply to Darwin, who had boasted that he "began German long ago": "Ah, my dear fellow, that's nothing; I've begun it many times" (vol. i. p. 29).

The interest of the second volume is more sustained than that of the first; for the Antarctic and Indian expeditions described in vol. i.—pregnant as they were with results of high importance—nevertheless seem somewhat remote from the present time, and to a few readers, moreover, the narratives may tend to become monotonous. At the end of the second volume, a full list, which will be valuable for purposes of reference, is given of Hooker's exceedingly numerous and important publications.

Mr. Huxley's book bears every mark that it is the product of long and concentrated labour, and that the labour has been performed *con amore*. An admirable feature is the inclusion, in the shape of foot-notes, of thumbnail accounts—biographies within a biography—of all persons of prominence mentioned in the text. There are upwards of 250 of these useful aids to the reader. A word of praise must be added for the excellent index—also a wholly conscientious piece of work.

## CHINA.

MANY people will be convinced as they read Mr. Waley's translations\* that the Yellow Peril is the hope of Europe. This may be because Mr. Waley has chosen to display to us only what of the Chinese is gentle, witty, and exquisite, or because China reaches us through a refined and scholarly temperament. It appears to us a country as charming and delicate and free from deep griefs as the country painted on a teacup.

In the north-west there is a high house,  
Its top level with the floating clouds.  
Embroidered curtains thinly screen its  
windows,

Its storied tower is built on three steps,  
sings an old poet in a song about a  
lonely lady, and goes on to complete  
the design of grey-green pine-branches,  
red plum-blossom, and all the other  
pretty trifles on the grey-white back-  
ground, with the two flying birds.

\*A Hundred and Seventy Chinese Poems.  
Translated by Arthur Waley. (Con-  
stable & Co., 7s. 6d. net.)

She does not regret that she is left so  
sad,  
But minds that so few can understand  
her song.

She wants to become those two wild  
geese  
That with beating wings rise high aloft.

"So," we think to ourselves, "the birds  
are geese then. We were under the  
impression that they were storks."

There is no savagery in this porcelain  
book. Deserted lovers do not press  
their claims with anything stronger than  
the gift of a flower for remembrance, or  
of "two pearls and a comb of tortoise-  
shell....packed in a box of jade." Perhaps the impression of unflinching  
patience, of utter acquiescence, that we  
get, is because so many of these poems  
are written by women, or from the point  
of view of women. But Fair Anne of  
the Border ballads, with her tears  
trickling to her chin, seems noisy and  
intrusive in the presence of the "jimp"  
young bride compared with the little  
Chinese lady scuttling out in an agony  
of tactfulness at the approach of her  
supplanter.

Entering the hall, she meets the new  
wife:

Leaving the gate, she runs into her  
former husband.

Words stick: she does not manage to  
say anything:....

Not that all the husbands in these  
poems stalk indifferent as figures of  
fate. It was a husband who said to  
his wife two thousand years ago:—

With all your might enjoy the spring  
flowers,

But do not forget the time of our love  
and pride.

Know that if I live, I will come back  
again,

And if I die, we will go on thinking of  
each other.

The endless wars of defence and  
conquest, the endless rebellions and  
suppressions that made life terrible,  
however, have left their mark on  
Chinese poetry, not in songs of ven-  
geance or triumphant slaughter, but in  
songs of resigned sorrow. Separation,  
forlorn home-coming—these are the  
themes:—

At fifteen I went with the army,  
At fourscore I came home.

He comes home to find a house "all  
covered over with trees and bushes,"  
and not one of his friends living to share  
the porridge and soup that he makes  
from the "wild grain" that grows in  
the courtyard and the "wild mallows  
by the well." These old Chinamen look  
sadly upon the ruins of towns and  
houses; they set off on long journeys,  
scarcely hoping to return; and they are  
"sorely grieved at the thought of  
'then' and 'now.'" But all their

griefs are mannerly. They quite under-  
stand that it is impossible for the crows  
not to eat the bodies unburied on a  
battlefield.

It is because loud emotion is drained  
away that these poems present so  
delightful a world to us. In poetry we  
get the best of a country. All poets have  
a predilection for gentleness and justice  
and leisure, pretty places and pretty  
faces; but no poetry is so remote from  
coarseness and violence as this. If it  
were not for an occasional foot-note of  
Mr. Waley's, we could believe that the  
Earthly Paradise had really existed in  
China a thousand or more years ago:—

A beautiful place is the town of Lo-yang:  
The big streets are full of spring light.  
The lads go driving out with harps in  
their hands:

The mulberry girls go out to the fields  
with their baskets.

Golden whips glint at the horses' flanks,  
Gauze sleeves brush the green boughs...

There is no end to the strange and lovely  
details with which this book emphasizes  
the variety of life. But is it China or  
some "happy townland" of the poet's  
brain that is revealed to us? We find  
the answer to the question in the work  
of Po Chu-i.

Po Chu-i is a modern man, though he  
died more than a thousand years ago.  
With him we get not only emotions and  
impressions, but opinions as well. There  
was more to life in China than putting  
on a yellow gown and showing off one's  
enamelled hairpins while one meditated  
upon a lover in the Western island of the  
North country. To Po Chu-i, just as  
to us, the past seemed an enchanted  
time, and he regretted that "common  
men should love the modern and not  
love the old."

Thus it is that the harp in the green  
window

Day by day is covered deeper with dust.

He has the sensitive conscience that one  
likes to fancy a peculiarly modern virtue.  
He can perceive the sufferings of a State  
or a class as clearly as his own. He is  
wounded by the violent contrast between  
the luxury of "The Flower Market"  
and the "old farm-labourer" who bows  
his head and sighs, and thinks, "A  
cluster of deep-red flowers would pay  
the taxes of ten poor houses." Po Chu-i  
can mock at the pomp of kings and at  
his own anxiety to please them. His  
friendship and his affections are intensely  
personal. Children are no longer simply  
"children" in his poems, but "a little  
daughter called Golden Bells," "Miss  
Tortoise," or "Little Summer Dress."  
He sends one of them a rhyme with the  
present of a silver spoon, so that she may  
think of him "and eat up her food  
nicely." And he wrote this epigram,  
called 'The Red Cockatoo':—



Sent as a present from Annam—

A red cockatoo.

Coloured like the peach-tree blossom,

Speaking with the speech of men.

And they did to it what is always done

To the learned and eloquent :

They took a cage with stout bars

And shut it up inside.

It is for his kindness that we love him best, however—for the spirit that made him wish in shivering weather for "a big rug ten thousand feet long which at one time could cover up every inch of the city," and that made him buy and set free a captive wild goose "because the sight of an exiled bird wounded an exile's heart." Not that his pre-occupation with ideas made him less sensitive to beauty than his predecessors: "Each time that I look at a fine landscape," he says, "I am as glad as though a God had crossed my path"; but he sees the misery as well as the beauty of the world about him. He can put himself into his poems as the earlier writers could not do. A thousand wistful moods are his as well as theirs; but it is a very definite Po Chu-i whom we see drinking wine under the flowering trees that he himself has planted, or getting up late and making himself a pudding with "no one but myself to laugh at my sloth and greed." He is unquestionably one of the most definite personalities of the world. His laughter is still merry, his satire stings, his sadness pierces the heart. The accidents of Chinese body, dress, and convention cannot shut him away from us. One could imagine his reading Gray's 'Ode on a Favourite Cat' in manuscript, or going over Strawberry Hill with Horace Walpole. No other ghost seems quite an elegant enough companion for him. But Erasmus would have delighted in his satires, and Charles Lamb would have enjoyed that account of how, after the "party scattered at yellow dusk," Po Chu-i "went for a walk leaning heavily on a friend." And Lamb would have understood the emotion of the poems in which Po Chu-i laments the death of his friends and the changes in his native place, where "it is not only that streets and buildings have changed; but steep is level, and level changed to steep!" Po Chu-i lived a long life among all the graces of civilization—jade floors, red sleeves, dancers with arms like willow branches—and all the wild beauty of remote mountain places. There can scarcely have been a single mood or experience that he did not taste; and of everything that he saw or felt or dreamed he made an exquisite record. His personality, it seems to us, is the richest jewel in this Chinese treasure-house.

### THE NEW LEARNING.

THE real gist of the views of the teachers-up-to-date is that in the work of education they should concentrate their attention on the processes by which the pupil learns. The method of teaching then accommodates itself to the needs of the processes by which the pupil acquires his knowledge, and develops his mind. Since the days of Froebel, to go back no further, we have all known that the essential task of the teacher is to direct and strengthen the pupil's own mental activity. It is he who is learning to grasp and understand the *orbis visualis* and the *orbis intellectualis*. And the teacher is his aide-de-camp in this mighty enterprise. When we regard as all-important the pupil who is to learn, and accept the doctrine, ever new and ever old, that all real education is eventually, and in the first as well as in the last resort, self-education, we have stated the doctrine which the new teachers now formally distinguish as paido-centricism. Whilst we analytically regard the development of knowledge in the individual as the result of teaching, we are judging by appearances. We are thinking perhaps of the teacher dinning his information into a group or class of youngsters, and are involuntarily impressed by his activity, physical and (it may be or may not be) mental. But the real problem is, How does the pupil learn? what are his reactions to all this pother and to-do? He learns by his self-activity. If that is not promoted, he does not learn much, except the ungentle art of resistance, or listless passivity. But even if his mind be increasingly active, there are many gaps. It is the part of the good teacher to supply the material for those gaps. It is for the good teacher to interest the pupil so keenly that his mind wants to exercise itself actively on the material submitted to his notice. Knowledge then becomes mentally what food is physically.

This book, 'The New Teaching,'\* describes the methods of teaching which specialists in different subjects consider most likely to lead pupils into the attitude of mental activity and intellectual grip. The primary aim is not, of course, for the teacher to provide mental peptonized food, but to stimulate healthy mental activity so that the growing mind of the pupil, in each subject, comes to its own, the heritage of the past, and the nature-life and social-life of the present, of which stage of development the pupil feels the need, without knowing how to supply it or even ask for it himself.

This volume of 'The New Teaching' deserves the most cordial recognition. Its contents are stimulative reading.

\**The New Teaching*. Edited by John Adams. (Hodder & Stoughton, 10s. 6d. net.)

The book consists of fourteen chapters, and there are sixteen contributors, representative "new" teachers. The subjects of the chapters are "the new teaching," English, modern foreign languages, the classics, science, mathematics, geography, history, music, drawing and art, handwork, physical training, domestic subjects, and commercial subjects. The writers include the editor, Prof. Adams, Dr. Rouse, Mr. Louis de Glehn, Dr. Nunn, Dr. Keatinge. All the essays are well written. One aim has been kept in view, viz., the answer to the problem of the communicating of knowledge. Thus each subject has the appearance of standing on the same level, viz., that of being capable of arousing an interest in the child. But it should be remembered, in reading the book, that there is a perspective in values which can be recognized by the pupil, if he is in the atmosphere of those who recognize the perspective. Specialists have yet to learn to respect duly the subjects of other specialists. Nor will this respect of values be reached by the pupil merely following his own casual and arbitrary interest. The editor seems fully persuaded of the wisdom of Tranio's "Study what you most affect," but many of us know the wisdom also of correctives to the one-sidedness of our own self-chosen interests. At any rate, we see the folly of concentrated one-sided interests in others. We have been told by two of the newest of the new teachers (Messrs. Gollancz and Somervell) that they "would say nothing against Shakespeare, but a great deal in favour of Bernard Shaw.... More boys *will really enjoy him*." So Prof. Adams, as a "new" teacher, asserts in the teaching of English: "'Treasure Island' is only the best of the *genre*, and the master's 'Sherlock Holmes' and 'Green Mantle' belong to the same group as the pupil's 'Alone in the Pirates' Lair' and 'Caradoc the Briton.'" Hence, apparently, the argument is that "browsing" is not so very deleterious. But is it not part of the object of the school to help the pupil to realize the standards by which 'Treasure Island' is judged to be the *best* of the *genre*, and to encourage the best rather than to be satisfied with less valuable types? We hardly feel that the 8 pages devoted to literature, in a chapter on English of 34 pages, in a book of 420 pages, give the subject its due perspective. The treatment is too hurried, for instance, to spare space for any hints with regard to the teaching of Shakespeare. Mr. H. G. Wells, in one of his rare speeches (at a meeting of the Shakespeare Association), told the story of the fascination of children's acting of Shakespeare scenes. This is a method not to be overlooked in the teaching of literature to the young.

Prof. Adams's introductory essay on 'The New Teaching' is excellent, and

will be enjoyed by both old and new teachers. We think he unwisely presses his view of the "manipulation by which ingenious pedagogues seek to work upon the characters of the pupils without their knowledge." It is true Prof. Adams throws the onus on the "ingenious pedagogues," but he criticizes M. Boutroux for wishing to avoid "manipulation" on the ground that "only too few practical teachers have time or opportunity to undertake this manipulation." But is not this history repeating itself, or, rather, the "new teacher" justifying the old Jesuits in their attitude towards some problems? We incline to agree with M. Boutroux rather than Prof. Adams. If "manipulation" of human beings is an acknowledged analytic method of the "new teaching," it wants very careful exposition and limitation. For this analytic treatment of human beings as if they were external objects, carried out *à outrance*, is precisely the pitfall into which the great Francis Bacon fell—to his ruin and disgrace.

One of the most interesting points raised by Prof. Adams, and of vital importance to the "new teaching," is that of the relation between individual teaching and collective teaching. It is clear that when we adopt the paidocentric attitude in teaching, every boy becomes an end in himself, and must be considered separately—for his mind is as different as (if not more different than) his face and features from those of every other boy. Prof. Adams's treatment of this subject is simply excellent, and though it may strike some readers as new, it is exactly one of those points which every "new" teacher must consider, for which he must find some working solution. It is, moreover, precisely the point on which the lay reader should fix his attention, because there could not be a better *experimentum crucis* between the theory and possibility of practice of the new teaching. Besides, this problem, if once grasped, makes clear the educational innerness of the revolt of teachers against excessively large classes, and suggests a standard whereby any one may judge: *what is a large class?*

Prof. Adams specially limits his outlook in this book to the problem of the communication of knowledge, *i.e.*, to instruction, not attempting the wider and more general view of education. There is, therefore, no discussion of the curriculum in the thirteen subjects dealt with. Yet there is one striking omission, *viz.*, the problem of Bible-teaching and of religion. Is this omission to be a characteristic mark of the "new" teachers, or not? With the decline of classical teaching in secondary schools there is an added reason for the retention of the Bible-teaching, for the Scriptures are classical documents, literary, historical, and

spiritual. They have been the very basis of spiritual civilization in our country since the coming of St. Augustine, particularly since the Reformation. As a subject for teaching, the Bible requires a method of communication adequate to its complexity and to be taught, as Mrs. Bryant has lately said, in a manner "to awaken the learner's exercise of intelligence." Mrs. Bryant, a teacher of the highest experience, boldly declares for Bible-teaching in girls' secondary schools, and has written a book showing how the Bible should be studied. 'The New Teaching' omits its consideration. We think this a mistake, for if there is one subject which requires help, guidance, and suggestion, and where the "new teaching" can be put to a conspicuous test, it is the practical problem of Bible-teaching. In view of the spiritual reaction in the attitude of so many soldiers in the camps and in their families at home, typified in the contents of Miss Thompson's 'The Coming Dawn,' we should not be surprised if the strongest and noblest of the community desired that the Bible and religious teaching should not be left out of the school. The leaders of the "new teaching," we are sure, would not wish to leave Mrs. Bryant behind on their onward march. No subject of teaching requires more careful and experienced treatment than the Bible, and in no subject could the "new teaching" render a greater service than in showing the application of its principles to the communication of Scripture knowledge. It would be a calamity if the "new teaching" severed itself, impatiently, from this subject of teaching, which has been a permanent factor of the best education for all these centuries.

We cordially welcome this volume, written in such an excellent spirit of helpfulness by a brilliant staff of experienced teachers.

\* \* \*

#### A CONSCIENTIOUS OBJECTOR.

MR. MASON has written a most entertaining book.\* It is the book of a smiling, generous, cock-a-hoop young man, with a conscience that worries him as little as he lets it worry his readers. War seems to him the occupation of lunatics, and he will take no part in such folly. That is his simple conviction, and the "ifs" and "ans" that tie black knots in the souls of less cocksure mortals luckily never plague him. He faces his sentences of imprisonment in the swaggering mood in which the soldiers of the illustrated papers face the battlefield. One pic-

tures him with a tilted cap and a cigarette stuck to his lower lip. If the ordeal that Mr. Mason faces is much less stern than the battlefield, it is also a good deal less easy than spending an evening in the Café Royal; and the point upon which Mr. Mason convinces us is, that did the punishment of a conscientious objector include the possibility of death and all the realities of martyrdom, he would face it with the same attractive bravado.

Prison is not a pleasant place, and Mr. Mason does not make it appear so. The conditions of his imprisonment cannot harrow us as do the sufferings of Michael Davitt and O'Donovan Rossa, and of those more recent political prisoners James Conolly with his gangrened wound, and John MacDermot awaiting execution with the floor of his cell for a bed and his boots for a pillow. Compared with sufferers like these, Mr. Mason has a "soft" time and he knows it. He never exaggerates his sufferings. He accepts them in a beautifully unquarrelsome spirit. He endures the day's discomforts with a grace that draws a response of kindness from the military police of the camps and the civilian warders of the gaols. His account of his imprisonment is not the indictment of a man with a grievance. His book belongs not primarily to reformative but to picaresque literature. How strange a specimen of the police force was it who asked Mr. Mason: "Do you know the origin and end of life?" and on being pressed to tell the answer to his own question said: "If I thought it would do you any good I would, old sport."

These scenes of prison life, indeed, remind one of a Fielding novel (a resemblance that Mr. Mason has noticed himself) rather than of the work of such a realist as Mr. Galsworthy. The horrible side of prison life Mr. Mason stresses very little. His blackest hour was not when he saw ugliness and misery around him, though that was bad enough, but when he himself nearly failed in his uncompromising purpose and accepted the work offered by the Home Office as an alternative to prison. This way of crawling from beneath a brave resolution appealed to him for only a few days, and he reproached himself for his weakness during many. The least pleasant pages in the book, however, are not these reproaches, nor the ugly details of prison life, but the admonitory letter that his chief friend addressed to him at the moment of his failure. This letter in its unconscious humour is reminiscent of the *Comic Cuts* parent who assures the boy whom he is flogging that "this hurts me as much as it does you."

There is very little solemn self-righteousness in the book, however. A scene in Stevenson is scarcely more fascinating than Mr. Mason's description of the night he passed among the de-

\**Made Free in Prison.* By E. Williamson Mason. With an Introductory Note by Edward Carpenter. (Allen & Unwin, 3s. 6d. net.)



serters and absentees in Whitehall after he had been handed over to the military. Each new arrival, on entering the cell, told the story of his arrest to the men he found there, as if the recital were a kind of ritual. There were all conditions of men assembled, from the libidinous cockney with his filthy jests to the young Highlander who so enjoyed his own story that he interrupted it at intervals to dance a fling, "singing and laughing meanwhile with the innocent jubilation of a schoolboy. He came to a halt, stood to attention in the true military manner, and with a low bow said that with our permission he would continue his story." This Scottish boy, however, was not an absentee in the ordinary sense. "He had been at the Front once, but had been wounded. Recovered from his wound, he was stationed at Edinburgh, but...hearing that a detachment of his regiment was to be sent to France, he determined to smuggle himself over with it." This he very nearly succeeded in doing, getting as far as Folkestone, but he could not contrive to cross the gangway to the transport, and, after various adventures, was arrested. When Mr. Mason encountered him he was *en route* for Edinburgh again. "Ah, lads," he exclaimed.... 'I'd 'a been the happiest mon in the whole world if I could 'a got on yon boat.'"

A still more astonishing prisoner, however, was a huge Irishman from Belfast who was sleeping off the effects of a drinking bout when Mr. Mason was put into the cell. On waking he was in such a mood of violence that the guard were afraid to interfere with him. "If he wanted anything, a drink, something to eat, or a smoke (against the regulations), he worried the guard, he badgered them, cursed and swore, bullied and cajoled, and finally got what he wanted." Mr. Mason, having had nothing to drink for eight hours, was very thirsty and asked the guard for a drink of water. He did not get one, although the man to whom he spoke promised to bring it. O'Brien (the huge blue-eyed Irishman) told him to ask again. He did so, but still got no drink. O'Brien ordered him to ask again.

"All right," I replied, "it does not matter."

"Then I'll ask," he said forcibly, "and not a drop will you get of it. If you don't go on asking you get nothing here."

After making a great deal of noise the Irishman got a mug of water, "which he drank in front of me," says Mr. Mason, "with calm deliberation."

"He told me to ask again," Mr. Mason continues; "I did, but got no drink. This made him absolutely resolved I should have one. Taking my right hand in his left, he led me up to the door and knocked. No answer. He began to get annoyed, and finally, still

holding me firmly—he was six feet four inches in height and I was a child in his hands—he took the mop in his free hand, and lifting it high above his head, brought it down upon the door with all his might.... Again and again he smote the door, thicker and harder fell the blows. Bits of the cloth end of the mop flew about and struck the walls, the ceiling, and the faces of the other chaps, who cowered away in a corner of the cell.... Still grasping me by the hand, he battered away at the door in a tornado of fury, swearing and cursing in his jargon, and using all the oaths of Christendom.... I tried to break away, but he held me in a grip that hurt so much that I desisted from my efforts."

When finally the guard ventured to approach and the much-battered door had been "lifted upon its hinges.... O'Brien pushed me gently and carefully to the front, and with a calm, passionless, almost tender voice said: 'If you please, Sergeant, this laddie here would be glad of a drink.'"

All Mr. Mason's companions were not so golden-hearted as these, however. Foul-mouthed and foul-minded as many of them were, Mr. Mason received no ill-usage from any of them. This may have been partly due to his own resolute amiability and politeness.

From what he saw Mr. Mason was convinced that the prison system, as it exists at present, turns the criminals into worse instead of better men. The prisoners will commit any trifling offence in order to keep from feeling entirely crushed. Even "the secret possession of a pin or a pencil" gives them a feeling of satisfaction at their own cleverness. Sometimes it is food that they hide, and in that case they are always eager to share it with their fellows.

From camp to prison, and from prison to camp, is Mr. Mason's progress. His sentence of eighteen months was remitted to 112 days, a month's imprisonment in camp followed; then came a sentence of two years, remitted to 140 days; then camp, then another two years' sentence. Mr. Mason takes it all cheerfully, consoling himself for the long periods of solitary confinement by watching the clouds from his window; or laughing over the army "feet inspection," when he saw hundreds of men "sitting on the grass, their feet bare, a glorious brass band playing, whilst they are having their corns and toenails cut"; or wondering at the tremendous, ordered activity of the regimental cook-house, or at the drill instructor at bayonet practice as he shouts: "One, head; two, heart; three, guts."

Mr. Mason's book, however, will leave its readers grave rather than laughing if they realize that its author is still in prison as we write. The East End boy, who from a Board-School

education and a tailor's shop has developed into this remarkably gifted writer, has not yet proved to the Home Office that his conscientious objection is genuine! After five months of what was "in fact solitary confinement," a friend says of him: "He was abstracted and subject to sudden lapses of attention in conversation. He confessed to a feeling of strangeness and inability to grasp his surroundings and an irresistible inclination to believe himself still alone in his cell." That was written in May, 1917. We wonder if the process of mental ruin will be allowed to continue in this case and in many other cases. A pinch of incense called Alternative Service would set these pig-headed people free; but no doubt it has occurred to some comfortable and safe official that the English prison system is not so bad as a hungry lion or a gladiator, after all. Of one thing we are certain: if the gentleness and courage of such soldiers as Mr. Mason met in Catterick Camp could not persuade him that comradeship of danger in a decent cause is a splendid thing, the mind- and body-destroying experience of prison will not convert him.

\* \* \*

#### REFLECTIONS ON DEMOCRACY.

MISS PETRE has dreamed of the book which needs to be written, but we hardly think that she has written it. "Democracy at the Cross-Roads" is a title raising high expectations. The author starts from the now familiar motto "the world safe for democracy," and proposes to examine the question suggested thereby: "How far is democracy safe for the world?"

The issue raised is fundamental; it needs to be faced anew in every generation. But "Democracy at the Cross-Roads" is suggestive rather than weighty or thorough. Keen analysis, wise scepticism, a healthy disregard of popular opinion, a genuine open-mindedness—all these are to be found in Miss Petre's work. Her mind is often touched to fine issues; seldom, we venture to think, to great issues. This is due perhaps to an inherent inconsistency in her position. She believes in democracy, but not, apparently, in women's suffrage; she has always loved the idea of a purely communistic form of society, yet she would have those who desire to do so live apart, the life of intellectual aristocrats; she believes that no class of society is fundamentally incapable of self-government, but regards it as quite unnecessary that every citizen

*Democracy at the Cross-Roads.* By M. D. Petre. (Fisher Unwin, 4s. 6d. net.)



should use his political rights; she maintains that democracy must learn to be tolerant of ideas, and to persecute, if persecute it must, with sorrow and with shame.

This is the language of compromise, the spirit of the market-place, the speech of the man in the street. And yet Miss Petre is an idealist, and a rather aloof idealist. Her book reads like the musings of a philosopher suddenly cut short, photographed by an officious admirer, and presented to the world before they are ready. We regret it the more because here and there through the book are shrewd criticisms, sound scores, and hard knocks at the democracy which has yet most of its experience to gain. "We want things and not words," Miss Petre repeats, and she hits the weak point in the mutual recriminations of rich and poor. Democracy, she maintains, must gain more sense of responsibility, more power of self-criticism, more ability to train its own leaders, and to choose its own leaders. It must learn a standard other than that of mere power; as "a gentleman may not do all that he can do," so democracy must develop its own form of the old motto *Noblesse oblige*. From this it is but a step to consider what the State will do with dreamers, idealists, pacifists. The conclusion is depressing: "I think there is no way out of the *impasse*—the State must live, and the citizen who is a danger to its life must go; and yet he may be as right in his resistance as the State in its persecution of him." Few of us can see clearly much further than this, yet to acquiesce in the *impasse* is surely to admit "Twixt right and wrong the difference is dim." We prefer Miss Petre's later quotation from Plato: "All grand things are dangerous"—not excluding toleration.

From the dreamers of democracy to the religion of democracy is only another step. Miss Petre does not dogmatize as to whether democracy has a religion, or whether it should have any given religion: "We will not ask, therefore, if democracy needs a Church; we will not even inquire whether democracy should make profession of traditional Christianity; we will limit ourselves to the statement that its latest declared ideals are spiritual ones, that cannot live save at the temperature which only religion can generate." But although the aims of democracy are spiritual, the author deprecates any attempt to substitute purely social ideals for that "hint of eternity which it is the task of religion to vitalize and define." Religion brings the mystic vision of the few into the common life of men; it is the democratizing of God. For that very reason democracy "must more than tolerate, it must respect the institutions in which religious ideals find their earthly home." On the other hand, it must check religious tyranny.

Thus, in a very few pages, is sketched an idealist programme which may last democracy till the end of time, and which could be begun this week.

A chapter on 'Woman's Part in the New World' is unconvincing, and overfull of platitudes. The time-worn objection to women's suffrage—that "women had other and better work to do"—permeates the whole argument, which, indeed, amounts to little more than a demand that women should make their own distinct contribution to the evolution of society. This seems extremely likely to happen, without the expenditure of much eloquence—all the more certainly since Miss Petre cannot discover "any lessening of the sex character." We are so tired of being told that "a woman's typical work is personal and particular"! It is true enough, but surely it is also an additional reason why some women should be free to be kindled and inspired mainly by common interests, public good. It is very neat and satisfactory to regard the two inspirations as sharply divided according to sex, but it is always a sorry task to dogmatize about human nature. Facts are stubborn things, and facts are always against a pigeon-hole psychology.

In a "last word" Miss Petre suggests that the future of society is "the old, old question of the conflict between flesh and spirit; flesh, with its narrow demands, that can only be satisfied by a system of exclusiveness: spirit with its proud confidence that the gain of one is not the loss of another." But this "proud confidence," we venture to believe, will only be undermined by that slight jealousy of the State which runs through the pages of 'Democracy at the Cross-Roads,' and is gathered up finally in the dictum: "Political life in England is a grand thing, because we can so easily leave it alone and forget it." Surely the very negation of democracy!

We wish that Miss Petre may write again on this subject ten years hence.

\* \* \*

#### NATIONS AND SELF-GOVERNMENT.

PROF. RAMSAY MUIR'S book\* is an admirable sketch of European history as a record of political development. This is just the kind of book needed by men and women who are anxious to get a grasp of the general origins and the general growth of the chief political institutions of Europe. The writing of histories of the old classical kind

which attempt to do justice to every aspect of life and affairs requires to be supplemented by studies in this or that department of the life of nations. Such studies should be written from some definite standpoint. Mr. Belloc's book 'The Servile State,' for example, though it is obviously written under the stress of a single tormenting idea, is most valuable for the light it throws on history and the kind of curiosity that it stimulates in the mind of the reader. Mr. Gretton's book on 'The Middle Class' is another example. If a man has some governing idea of the meaning of history, even though his idea gives a partial and perhaps an actually misleading interpretation, he is able to offer a clue which his readers can pursue with beneficial results.

Prof. Ramsay Muir's book is a study in the development of responsible representative institutions. It is a survey of the growth of Parliamentary institutions, with an explanation of the reasons for the course that the institutions have followed in different countries. It might be read with advantage side by side with Prof. Lawrence Lowell's book on 'Governments and Parties in Continental Europe,' published in 1896. Prof. Ramsay Muir evidently inclines to the view taken by Prof. Lowell that responsible Parliamentary government demands for its successful working the two-party system. He is clearly an optimist about our Parliamentary institutions; and there are important questions that have been put by recent critics to which his pages do not supply an answer. Perhaps the most interesting part of his book is his description of the means whereby Bismarck destroyed the Liberal movement in Prussia, and converted a doubtful and even hostile people to his policy of government by the irresistible argument of success. Nobody can read the history of the constitutional struggles of the fifties and sixties without realizing that the clear and unmistakable failure of the Prussian military system is the condition of any rebuilding of Europe on hopeful lines. For the last fifty years we have had established in the centre of Europe something infinitely more sinister than the "strange, wild, nameless, enthusiastic thing" that Burke dreaded in 1790. It may be that Europe is incapable of creating a civilized society of free and happy peoples, but it is certain that no such society can be created unless the people of Germany have changed their minds once and for all about the system which they trusted from the days of Bismarck. From this point of view Prof. Ramsay Muir's book is illuminating and instructive. We may all be dissatisfied with our own institutions, but we know at any rate that the hope of peace and freedom in the world depends on the collapse of the fatal principle that has inspired the institutions of our enemies.

\**National Self-Government*. By Ramsay Muir, Professor of Modern History in Manchester University. (Constable & Co., 8s. 6d. net.)

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A Committee of Specialists appointed by the Library Association have marked with asterisks those works in the List which they consider most suitable for purchase by Public Library Authorities.

A dagger before an author's name indicates a cheap edition. The necessity of economising space compels us to omit comments on a certain number of books, and to abridge occasionally the bibliographical descriptions.

## GENERAL WORKS.

### BIBLIOGRAPHY, ENCYCLOPÆDIAS, MAGAZINES, &c.

**Book-Prices Current**, vol. 32, pt. 3. *Stock*, 1918. 8½ in. 140 pp. *paper*, 25/6 per ann. 018.3

This issue includes particulars of the sales of Mr. H. B. Wheatley's library; the books, &c., of Thomas Hutchinson, the last Royal Governor of Massachusetts; Dr. Oscar Heywood's library, and other collections.

**Campbell (William J.), ed.** THE COLLECTION OF FRANKLIN IMPRINTS IN THE MUSEUM OF THE CURTIS PUBLISHING COMPANY; with a short-title check list of all the books, pamphlets, broadsides, &c., known to have been printed by Benjamin Franklin. *Philadelphia, Curtis Publishing Co.*, 1918. 11½ by 9 in. 339 pp. 015.73

A biographical sketch accompanies this well-produced catalogue. Many of the items are extremely rare.

**Sonneck (O. G.).** CATALOGUE OF FIRST EDITIONS OF EDWARD McDOWELL (1861-1908). *Washington, Library of Congress*, 1917. 10 in. 89 pp. *inds.*, 40 c. 016.78

The collection to which this study relates is an almost exhaustive set of first editions of the works of this distinguished musician.

## 100 PHILOSOPHY.

**Dowse (Thomas Stretch).** ON THE BRAIN IN THE EVOLUTION OF MIND, SOUL, AND SPIRIT. *Heath & Cranton* [1918]. 7½ in. 287 pp. *ind.*, 5/ n. 130.4

In the first part the author, a physician of long experience, discusses instinct, sleep, dreams, and hypnotism. The second part relates to the evolution and nature of mind; the third to the brain as the organ of mind, and the mind with its special sense-attributes; and the fourth to the soul and the spirit. In several places the late Dr. A. R. Wallace's second name is misspelt.

**Hocking (William Ernest).** HUMAN NATURE AND ITS REMAKING. *Newhaven, Conn., Yale Univ. Press (Milford)*, 1918. 9 in. 434 pp. *app. ind.*, 12/6 n. 150

The Professor of Philosophy in Harvard University is in this work concerned with the instincts and innate capacities which constitute the original endowment of human nature, and with the effects of the religious, social, and political influences by which that raw material is modified. The views of Nietzsche, Freud, and contemporary social psychologists are discussed.

**\*McDowall (Arthur).** REALISM: a study in art and thought. *Constable*, 1918. 9 in. 305 pp. *ind.*, 10/6 n. 149.2

A discussion of the relation between realistic art and realism in thinking. The chapters on philosophy can be read independently of those treating of art. The last chapter embodies deductions and applications.

**Newlyn (Herbert N. G.).** THE RELATIONSHIP BETWEEN THE MYSTICAL AND THE SENSIBLE WORLDS. *Allen & Unwin* [1918]. 7½ in. 128 pp. *app.*, 4/6 n. 149.3

The nature of substance, the relative values of matter and the "Cosmic Need," personality and immortality, and super-phenomenal experience are among the subjects discussed by Mr. Newlyn. He opens his book with forewords from science, philosophy, and religion.

**Trine (Ralph Waldo).** THE HIGHER POWERS OF MIND AND SPIRIT. *Bell*, 1918. 7½ in. 242 pp., 4/6 n. 141

The author endeavours to set forth various facts which may conduce to the realization that the things of the mind and the spirit are the fundamentals of life, and the things that really count.

**\*Ward (James).** PSYCHOLOGICAL PRINCIPLES. *Cambridge, Univ. Press*, 1918. 10 in. 493 pp. *ind.*, 21/ n. 150.1

Prof. Ward's successive articles on psychology in the ninth, tenth, and eleventh editions of 'The Encyclopædia Britannica' are well known and highly esteemed, though he explains that they were prepared in some haste. The present work is an expansion of this material, incorporating other papers published and unpublished, and represents the results of a long career of thought and teaching. Prof. Ward takes his stand with the English psychologists, and with Herbert, Lotze, Wundt, and Brentano, and severely criticizes the "new psychology," for instance, the James-Lange theory of emotion. There is no bibliography, but psychological literature of the present day is largely quoted in the foot-notes.

## 200 RELIGION.

**Carey (Walter Julius).** LIBERTY, EQUALITY, FRATERNITY. *Allen & Unwin* [1918]. 6½ in. 96 pp., 2/ 204

The earlier chapters treat of 'The Cry of the World to the Heart and Conscience of the Church,' 'God's Solution,' 'The Faults of the New Brotherhood,' and 'God's Call to the New Brotherhood,' and were originally printed in *The Treasury*. The last chapter deals with 'Church and Labour.'

**De Beaumont (L. B.).** SPIRITUAL RECONSTRUCTION AND THE RELIGIOUS UNREST OF THE AGE. *Swedenborg Soc.*, 1918. 8½ in. 68 pp. *paper*, 1/ 289.4

The author lays stress on the need of a spiritual principle in Reconstruction if we wish to avoid a repetition of the materialism which has brought about the present terrible condition of the world, and urges men to put into practice Swedenborg's principle, "All religion has relation to life, and the life of religion is to do good."

**Fosdick (Harry Emerson).** THE MEANING OF FAITH. *Sixtent Christian Movement*, 1918. 6½ in. 328 pp. *paper*, 3/6 n. 234.2

The author deals with fundamentals and generalities rather than with detailed and special views of Christian doctrine. Some of the subjects treated are the relations of faith with science, 'Faith and the Personal God,' 'Belief and Trust,' and 'Faith and Moods.'

**Gamble (John).** BAPTISM, CONFIRMATION, AND THE EUCHARIST; together with a brief exposition of the Church Catechism (*Modern Churchman's Library*). *Murray*, 1918. 7½ in. 125 pp. 2 *inds.*, 3/6 n. 265

The author addresses himself chiefly to the question of the meaning of the Church's Sacraments to-day to "those who value them most and use them with greatest intelligence," and he hopes that his little volume may remove some of the obstacles in the path of the Christian disciple.

**Hare (William Loftus).** AN ESSAY ON PRAYER. *Theosophical Publishing House* [1918]. 7½ in. 81 pp. *paper*, 2/6 217

The Walker Trustees of the University of St. Andrews offered a prize of 100l. for the most widely helpful essay on prayer, and allotted additional *honoraria*, one of which was awarded to the author of the essay before us, who writes from the Theosophical standpoint.

**Leckie (J. H.).** THE WORLD TO COME, AND FINAL DESTINY (*Kerr Lectures*, 1917-18). *Edinburgh, T. & T. Clark*, 1918. 9½ in. 376 pp. *apps. inds.*, 10/ n. 236

Part 1 of Dr. Leckie's eschatological work treats of apocalyptic forms, and part 2 is concerned with the problem of final destiny. An introductory note to the second part relates to Jewish opinion in New Testament times.

**Masterman (John Howard Bertram).** STUDIES IN THE BOOK OF REVELATION. *S.P.C.K.*, 1918. 8 in. 151 pp. *bib.*, 4/ n. 228

Fifty-one short studies, of which the first two deal with the development and characteristics of apocalyptic literature, the third with the historical background of the Book of Revelation, the fourth with the principles of interpretation, and the rest with the text and meaning of the Apocalypse.

**Pearson (J. J.).** THE EXILES' RETURN TO THEIR LOST INHERITANCE. *Stockwell* [1918]. 7½ in. 336 pp., 5/ n. 220.1

Dr. Pearson hopes that "some of the 'Household of Faith' will be induced to see in the terrible happenings of the day,

not the triumph of democracy or salvation of Western civilization, but the approaching of the redemption of God's promises to the Patriarchs, and the setting up of the great Millennial Kingdom" of Christ.

**Robinson (Arthur William).** THE HOLY SPIRIT AND THE INDIVIDUAL. *S.P.C.K.*, 1918. 7 in. 95 pp., 2/n. 231.3

A companion volume to 'God and the World' and 'Christ and the Church,' this book is an appeal to experience, and treats of such topics as 'The Gift of the Spirit,' 'The New Psychology,' 'The Principle of Sharing,' and 'Individuality.'

**Selke (R. E.), ed.** THE KING'S GATEWAY: thoughts in verse and prose concerning death and the life beyond; collected and arranged by R. E. Selke. *S.P.C.K.*, 1918. 7½ in. 63 pp., 2/n. 245

A short anthology, including verses by Tennyson, Christina Rossetti, Sir Henry Newbolt, Walt Whitman, and John Henry Newman; together with extracts from Bunyan, Sir Rabin-dranath Tagore, Deans Inge and Armitage Robinson, and Canon R. H. Charles.

**Stevenson (Morley) and Bailey (C. W.), eds.** THE NEW TESTAMENT FOR SCHOOLS. *Dent*, 1918. 7½ in. 263 pp. maps, 3/6 n. 225.7

By this volume the editors have completed their plan of bringing the text of the Bible, in a connected chronological arrangement, before children at school, and setting forth in the language of the Authorized Version "a continuous and readily followed series of passages which enshrine the Bible history of God's revelation to man."

### 300 SOCIOLOGY.

**Davis (Kary Cadmus).** SCHOOL AND HOUSE GARDENING: a textbook for young people, with plans, suggestions and helps for teachers, club leaders, and organizers. *Lippincott* [1918]. 7½ in. 371 pp. il. app. (bib.) ind., 4/6 n. 372.36

The treatment of the subject is practical; and much of the information will be as useful in this country as in America. There are numerous illustrations.

**Equal Pay and the Family:** a proposal for the national endowment of motherhood. *Headley* [1918]. 7 in. 71 pp. paper, 1/n. 323.45

This booklet contains the details of the scheme which Miss Rathbone described at considerable length in *The Athenæum* for October. It is supplied with numerous tables.

**Freytag-Loringhoven (Lieut.-General Baron von).** A NATION TRAINED IN ARMS, OR A MILITIA? lessons in war from the past and the present. *Constable*, 1918. 7½ in. 195 pp., 4/n. 355.2

The author's object is to demonstrate that a militia organization is, in view of the requirements of modern warfare, insufficient. The arguments are illustrated by numerous facts from the history of the past two centuries.

**Hetherington (H. J. W.) and Muirhead (John Henry).** SOCIAL PURPOSE: a contribution to a philosophy of civic society (*Library of Philosophy*). *Allen & Unwin* [1918]. 8½ in. 317 pp. bib. ind., 10/6 n. 323

The authors' central thesis is "the transforming power of the mind of man," and they hold that "the source of all civic greatness is the kindling of the individual's care for the common achievement." It is in this spirit that they keenly analyse the problems connected with citizenship and personality, social institutions, the family, the industrial system, education, and the State, and show how the ideals of democracy bear upon them.

**Hobhouse (L. T.).** THE METAPHYSICAL THEORY OF THE STATE: a criticism (*Studies in Economics and Political Science*). *Allen & Unwin* [1918]. 8½ in. 156 pp. 2 apps. ind., 7/6 n. 320.1

Prof. Hobhouse considers that Hegel's 'Phenomenology of the Spirit,' published just after Jena, was one of the most subtle of the influences which sapped the rational humanitarianism of the eighteenth and nineteenth centuries, and that the Hegelian deification of the State has developed into the "Prussianism" from the results of which the world is now suffering. He holds that Hegelian Idealism is radically unsound, and devotes these lectures to a refutation of the theories of Hegel and his English disciples.

**Hopkinson (Sir Alfred).** REBUILDING BRITAIN: a survey of problems of Reconstruction after the World War. *Cassell*, 1918. 8 in. 192 pp., 5/n. 304

Sir Alfred Hopkinson has studied his great subject in an excellent spirit. He points out that a "just will" amongst

all classes of the community is a necessary condition for future welfare; but he believes in the essential goodness of human nature and in its capacity for improvement, and with this as a foundation he puts forward suggestions for immediate reforms in various branches of life—international, national, industrial, religious, financial, and political.

**International Conciliation.** No. 127, THE DISCLOSURES FROM GERMANY: 1, THE LICHNOWSKY MEMORANDUM; 2, THE REPLY OF HERR VON JAGOW. *N.Y., American Association for International Conciliation*, 1918. 7½ in. 185 pp. app. paper. 341.1

The German text as well as an English translation is given of the Lichnowsky memorandum, with an introduction by Prof. Munroe Smith and personal and historical notes.

**Maltby (S. E.).** MANCHESTER AND THE MOVEMENT FOR NATIONAL ELEMENTARY EDUCATION, 1800-1870 (*Publications of the Univ. of Manchester, Educational Series*, 8). *Manchester, Univ. Press (Longmans)*, 1918. 9½ in. 184 pp. bib. 13 apps. ind. chron. charts, 10/6 n. 372.942

The author surveys English education prior to 1800, narrates the story of elementary education in Manchester from 1800 to 1871, and shows the influence of Manchester on the Elementary Education Act of 1870.

**Pearse (Padraic H.) and Ryan (Desmond).** THE STORY OF A SUCCESS: being a record of St. Enda's College, September, 1908, to Easter, 1916. *Dublin, Maunsel*, 1917. 7½ in. 139 pp. il. pors. appendixes, 3/6 n. 373.415

**Roberts (Richard).** THE RED CAP ON THE CROSS. *Headley*, 1918. 7½ in. 127 pp., 2/6 n. 335.7

With a foreword by Mr. George Lansbury, this work deals with the spiritual and moral conditions of the new society to which, it is argued, coming changes throughout Western civilization may be expected to give rise. The economic framework of that society is not discussed.

**\*Robertson (John Mackinnon).** THE NEW TARIFFISM. *Allen & Unwin* [1918]. 8 in. 63 pp., 2/6 n. 337

This able examination of the Report of Lord Balfour's Committee shows the unwisdom of trying to carry on economic war with Germany after the War is ended.

**\*Sandiford (Peter), ed.** COMPARATIVE EDUCATION: studies of the educational systems of six modern nations; by H. W. Foght, A. H. Hope, I. L. Kandel, W. Russell, Peter Sandiford. *Dent*, 1918. 8½ in. 510 pp. ind., 8/6 n. 371.429

The purposes of these studies are to compare the educational practices of six countries, and to analyse the basic principles underlying the several systems. England was selected as illustrating individualism and initiative; Germany as an instance of centralization under absolute control; France as an example of centralization under popular control; the United States as "embodying the hopes of a democracy"; Canada as a country "building up an educational system under pioneering conditions of development," and Denmark for "the conscious adaptation of an educational system to the needs of an agricultural community." The volume is a valuable contribution to contemporary educational literature.

**\*Smith (Sir Frederick Edwin).** INTERNATIONAL LAW; 5th ed.; revised and enlarged by Coleman Phillipson. *Dent*, 1918. 9 in. 456 pp. bib. 2 inds., 16/n. 341

The events of the past four years have naturally increased the bulk of this standard work. Dr. Coleman Phillipson is a recognized authority on International Law, and discusses the effect of the numerous decisions given in the Prize Court, questions arising from the use of submarine mines, and the rights of nations in relation to the air. The Attorney-General in his preface emphasizes the necessity of restoring the authority of International Law.

**The Universities of the United Kingdom of Great Britain and Ireland:** a handbook compiled by the Universities Bureau of the British Empire (*Board of Education, Educational Pamphlets*, 33). *Stationery Office*, 1918. 9½ in. 64 pp. paper, 9d. n. 378.42

This serviceable handbook was compiled primarily for the delegates from the Universities of the United Kingdom who were invited, in the spring of the present year, by the Council of National Defense of the United States, to visit American Universities in an endeavour to establish relations of co-operation and co-ordination. The pamphlet is likely to be of considerable use for reference.



## 400 PHILOLOGY.

**FitzHugh (Thomas).** THE INDO-EUROPEAN SUPERSTRESS AND THE EVOLUTION OF VERSE (*Univ. of Virginia Bulletin of the School of Latin*, July 1, 1917). *Univ. of Virginia, Anderson Bros.*, 1917. 9 in. 112 pp. paper, \$2 50. 416

This is the ninth of a series of studies of comparative prosody which are characterized by the thorough application of scientific method. Starting from the dual nature of rhythm, which is universal and persistent in conscious experience, the author shows that the Indo-European spirit loves the physiological count—the rhythm of expiration—and the Semitic spirit loves the psychological count—the rhythm of thought. He goes on to investigate the phenomena of the prehistoric Indo-European stress-accent, the tripudic superstress, in classic and Italo-Celtic verse.

**Ritchie (R. L. Græme) and Moore (James M.).** TRANSLATION FROM FRENCH. *Cambridge, Univ. Press*, 1918. 9 in. 258 pp., 6/6 n. 445

The second volume in a series which attempts to apply to the linguistic study of French the rigorous method of exact scholarship. A number of words often mistranslated are collected, the question of grammar and syntax as affecting translation is discussed, and model lessons in translation both from prose and verse are supplied. It is the fullest as well as the most suggestive and careful book on this subject that has yet appeared.

## 500 NATURAL SCIENCE.

**\*Arrhenius (Svante August).** THE DESTINIES OF THE STARS; tr. by J. E. Fries. *Putnam*, 1918. 7½ in. 256 pp. 29 il. 2 maps, 7/6 n. 520.4

An interesting and able account of the most recent astronomical knowledge concerning the conformation and origin of the Milky Way, and the climates and atmospheres of the earth, moon, Mars, Mercury, and Venus.

**The Portal of Evolution;** by a Fellow of the Geological and Zoological Societies. *Heath & Cranton*, 1918. 9 in. 295 pp. tables, 16/ n. 575

An exposition of a revelation that may be of interest to theosophists or to searchers of the Apocalypse.

**Smithsonian Institution.** EXPLORATIONS AND FIELD-WORK IN 1917 (*Smithsonian Miscellaneous Collections*, vol. 68, no. 12). *Washington*, 1918. 9½ in. 133 pp. il. 506

Accounts of geological explorations in the Canadian Rockies (Dr. C. D. Walcott), and of excavations at Hawikuh, New Mexico (Mr. F. W. Hodge); a description of prehistoric ruins in South-Western Colorado and South-Eastern Utah, investigated by Dr. J. Walter Fewkes; and Dr. Hrdlicka's anthropological studies, on old American families, render this a noteworthy number.

## 600 USEFUL ARTS.

**The Ideal Labour-Saving House;** by an Engineer and his Wife. *Chambers*, 1918. 6½ in. 129 pp. il. paper, 1/6 n. 643

This clear technical account of the electrical and other devices used in the most progressive American households for cleaning, heating, ventilating, cooking, &c., should be useful to those planning new houses and persons trying to make the best of old ones.

**Osler (Sir William).** MAN'S REDEMPTION OF MAN: a lay sermon. *Constable* [1918]. 4½ in. 63 pp. paper, 7d. n. 614

This grave oration on public care for the diseased was first published in 1910.

**Wall (Sven).** MASTITIS OF THE COW; authorized transl., with annotations, by Walter J. Crocker. *Lippincott* [1918]. 9½ in. 178 pp. il. bib., 12/6 n. 619.2

Dr. Crocker has been prompted by the scarcity of detailed scientific literature upon inflammation of the udder in cows to prepare this translation of Prof. Sven Wall's 'Die Euterentzündungen der Kuh,' which will be of great service to veterinarians of every English-speaking land.

## 700 FINE ARTS.

**\*Bone (Muirhead).** WAR DRAWINGS: édition de luxe, part 5. 'Country Life.' See 940.9 GREAT EUROPEAN WAR. 741

**Fauconnet (Guy Pierre) and Gordon (Hampden).** FLOWER-NAME FANCIES; written and designed by Guy Pierre Fauconnet; English rhymes by Hampden Gordon. *Lane*, 1918. 11 in. 71 pp. il., 5/ n. 741

This book of delicate black-and-white drawings, the whimsical imageries of which illustrate the popular names of many common flowers, will form an admirable gift. Suitable verses in French and English accompany the drawings.

## 790 AMUSEMENTS, GAMES, SPORTS.

**Agate (James E).** BUZZ, BUZZ! essays of the theatre. *Collins* [1918]. 8 in. 254 pp., 7/6 n. 792

Sarah Bernhardt and Réjane, Mrs. Patrick Campbell and Miss Darragh, Sir Johnston Forbes-Robertson, Sir F. R. Benson, and others, are the subjects of illuminative criticisms by Capt. Agate. He discusses also 'The Pros and Cons of the Provincial Theatre' and various problems connected with the play; and ends with a parable in six parts, devoted to the temperament of an artist.

## 800 LITERATURE.

**\*Cook (Sir Edward Tyas).** LITERARY RECREATIONS. *Macmillan*, 1918. 7½ in. 339 pp. ind., 7/6 n. 824.9

These discursive papers deal pleasantly with a variety of topics, such as the writing of biography, the compilation of indexes, poets' second thoughts, words which the War has brought into being, and Turner's efforts at poetry. One of the most suggestive essays is 'A Study in Superlatives.'

**Courtney (William Leonard).** OLD SAWS AND MODERN INSTANCES. *Chapman & Hall*, 1918. 9 in. 276 pp. ind., 10/6 n. 820.4

These are thoughtful essays on Mr. Hardy's 'Dynasts' and Æschylus, Aristophanes as a pacifist, Demosthenes the patriot, Sappho and Aspasia, comedy, realistic drama, Brieux, &c. They do not cut very deep, yet prompt one to reconsider one's ideas.

**†Faguet (Émile).** BALZAC. *Constable* [1918]. 7½ in. 268 pp. ind. boards, 3/6 n. 843.73

A reissue of Mr. Wilfrid Thorley's translation of M. Faguet's study of the author of 'La Comédie Humaine.'

**†Faguet (Émile).** FLAUBERT. *Constable* [1918]. 7½ in. 244 pp. ind. boards, 3/6 n. 843.84

A reissue of Mrs. R. L. Devonshire's translation of another of M. Faguet's critical studies.

**Gaselee (Stephen).** STORIES FROM THE CHRISTIAN EAST. *Sidgwick & Jackson*, 1918. 8½ in. 85 pp., 3/6 n. 808.3

The first of these nine tales, the story of Eustathius Placidus, is already well known in the 'Gesta Romanorum'; and the others, from Greek, Latin, Nubian, Coptic, and Ethiopic sources, are of like edifying character. They are translated into simple, unaffected English.

**Home (Ean).** SEVEN AND SEVEN. *Methuen* [1918]. 7 in. 188 pp., 5/ n. 824.9

Mr. Home's style is jaunty, and the construction of his sketches and anecdotes loose. The longest is a dramatic piece, the scene of which is Reims during the bombardment.

**\*Huneker (James).** UNICORNS. *Laurie* [1918]. 8 in. 369 pp. 10/6 n. 814.5

Music, painting, and literature are the American critic's principal topics, and he is at his best in the first, the essay on the 'Classic Chopin' being a striking example. Artzibashef, Remy de Gourmont, Henry James, Huysmans, Oscar Wilde, and George Moore are treated at some length, and there is a capital essay on style and rhythm in English prose. Mr. Huneker is independent and often original in his views, but his dogmatic, peremptory, explosive sentences sometimes become tiresome.

**\*Johnson (R. Brimley).** THE WOMEN NOVELISTS. *Collins* [1918]. 8 in. 307 pp. app. ind., 6/ n. 823.09

The "Great Four" women writers accorded special prominence are Fanny Burney, Jane Austen, Charlotte Brontë, and George Eliot. For Fanny Burney the author claims that she immortalized "sensitivity" and first cleansed the circulating library. Jane Austen unobtrusively extolled the domestic virtues, created "the lady," and established finally the position of woman as a professional novelist. Maria Edgeworth, the foremost woman novelist between the two just named, invented the "national" novel and inspired stories with "local colouring." Charlotte Brontë and George Eliot stirred up the conscience of man towards woman. George Eliot was a "moral realist," Mrs. Gaskell the apologist of "gentility." The book as a whole is one to be read.

**\*Leaves in the Wind;** by Alpha of the Plough; 57 illus. by Clive Gardiner. *Dent* [1918]. 7½ in. 286 pp., 5/6 n. 824.9

These collected essays, written during the most anxious period of the War, are tinged by the emotions aroused by the grave events then occurring. Those who possess the illustrated edition of 'Pebbles on the Shore' will be glad to have this companion volume—with Mr. Clive Gardiner's drawings.



**Owen (Harold).** *LOYALTY*: a play in four acts. *Hodder & Stoughton* [1918]. 7½ in. 192 pp., 3/6 n. 822.9  
The book-form of a play produced at the St. James's Theatre on Nov. 21, 1917.

**Royal Society of Literature.** *TRANSACTIONS*, 2nd series, vol. 36. *Milford*, 1918. 9 in. 201 pp. Report 113 pp., 7/ n. 806

Mr. Gosse writes on Disraeli's novels and Gray's notes on Churchill, Mr. Drinkwater on the poet and tradition, Prof. Mackail on Young's 'Night Thoughts.' Other papers deal with Dante, Walpole's letters, Jane Austen, and the Grail legend.

**Schevill (Rudolph).** *THE DRAMATIC ART OF LOPE DE VEGA*; together with 'La Dama Boba,' edited, from an autograph in the Biblioteca Nacional at Madrid, with notes. *Berkeley, Cal., Univ. of California Press*, 1918. 9½ in. 346 pp. bib. ind. paper. 862.31

Mr. Schevill's study deals with most of the plays accessible to the ordinary student, makes such comparisons as can be easily confirmed, and is well supplied with illustrative passages. The play now printed is an exemplification of the idea (old as Ovid) that love makes the simple-minded clever. The editor has supplied sufficient notes to make its reading easy and instructive for the average student of Spanish.

### POETRY

**Bradford (Edwin Emmanuel).** *THE NEW CHIVALRY*; and other poems. *Kegan Paul*, 1918. 7½ in. 160 pp., 2/6 n. 821.9  
Variety of subject and treatment, shrewd thoughts, and vigorous expression are features of Dr. Bradford's verse.

**Bradford (Florence M.).** *SOLITUDES*; and other poems. *E. MacDonald* [1918]. 8 in. 72 pp., 2/6 n. 821.9  
There is a strain of mysticism in Miss Bradford's verse. She likes to dream and meditate, and is happiest alone. Nature appeals to her strongly.

**Fletcher (John Gould).** *THE TREE OF LIFE*. *Chatto & Windus*, 1918. 7½ in. 127 pp., 5/ n. 821.9

Mr. Fletcher's *vers libre* is often effective, and contains not a few striking lines. 'The Aster Flower,' 'Fruit of Flame,' 'From Empty Days,' 'Dreams in the Night,' and 'Towards the Darkness' are the titles of the five groups of verses.

**Geach (E. F. A.) and Wallace (D. E. A.).** —*ESQUES*. *Oxford, Blackwell*, 1918. 11½ by 7½ in. 40 pp. 821.9

A "fresque," a "picturesque," and a burlesque are here to be found in company with humoresques, grotesques, and arabesques; and among the last-named we have a triolet, a ballade, and a roundel. Verses of a less experimental character are 'On an Old Theme' and 'The Corpse Road'—the latter a somewhat noteworthy composition.

**Gore-Booth (Eva).** *BROKEN GLORY*. *Maunsell*, 1918. 7½ in. 30 pp., paper, 1/ n. 821.9

Imagination and real poetic feeling are manifest in Miss Gore-Booth's verses. The trend of her sympathies is exemplified in 'The Eternal Rebel: 1914,' 'Francis Sheehy-Skeffington,' 'Government,' and 'Roger Casement.'

**Hamilton (Helen).** *NAPOO!* a book of war *bêtes-noires*, catalogued by Helen Hamilton. *Oxford, Blackwell*, 1918. 9 in. 105 pp. paper, 2/6 n. 821.9

Clever satirical verses by the author of 'The Compleat Schoolmarm,' who deals trenchantly with 'Rumour-Mongers,' 'Certain Newspaper Correspondents,' 'The Prowling Puritan,' 'The Super-Patriot,' and other people with whom war-time conditions have made us acquainted.

**Holland (Norah M.).** *SPUN-YARN AND SPINDRIFT*. *Dent*, 1918. 8 in. 96 pp., 4/6 n. 821.9

This volume of notable verse by a Canadian poet comprises songs of the sea and of spring and autumn, Irish lyrics, and pieces on the War.

**Huxley (Aldous).** *THE DEFEAT OF YOUTH*; and other poems (*Initiates Series of Poetry by Proved Hands*, 3). *Oxford, Blackwell* [1918]. 8 in. 50 pp. boards, 3/ n. 821.9

The twenty-two sonnets to which this book owes its title are noteworthy; and a number of the other pieces call for the reader's attention—among them 'Valedictory,' 'Waking,' and 'The Decameron.' Actuality and sincerity mark Mr. Aldous Huxley's verse, which is presented in a volume of attractive appearance.

**Kirtlan (Ernest J. B.), tr.** *PEARL*: a poem of consolation—rendered into modern English verse from the alliterative poem of 1360-70; with an introduction and theological critique. *C. H. Kelly* [1918]. 7 in. 125 pp., 2/6 n. 821.1

Prof. Gollancz had already provided a charming unrhymed translation of this fine poem, which is quite easy to read

the original in Osgood's edition (1906). Dr. Kirtlan gives us one in rhyme; but his rhymes are of the quality of "moan," "gone," and "one," "price," "fleur-de-lys," and "lies." Dr. Kirtlan, though less literary, is, however, more faithful than Mr. G. G. Coulton, whose rhymed version is also available in a cheap form.

**MacFie (Ronald Campbell).** *WAR*. *Murray*, 1918. 7½ in. 72 pp., 3/6 n. 821.9

The author treats his mighty theme with dignity and no mean powers of description. His style combines stately diction, varied imagery, and notable antitheses.

**McLeod (Irene Rutherford).** *THE DARKEST HOUR*. *Chatto & Windus*, 1918. 7½ in. 128 pp., 5/ n. 821.9

The author of 'Songs to save a Soul' provides here a collection of love and other pieces which make a distinct appeal, and arrest attention.

**Moorman (Frederic William).** *SONGS OF THE RIDINGS*. *E. Mathews*, 1918. 7½ in. 71 pp. paper, 2/ n. 821.9

These lyrics by Prof. Moorman, whose anthology of Yorkshire dialect poems (1673-1915) was published in 1916, are also for the most part in dialect, and begin with 'A Dalesman's Litany.' Other verses relate to 'The Bells of Kirkby Overblow,' 'The Flowers of Knaresborough Forest,' 'The Hungry Forties,' and 'The Flower of Wensleydale.' Most of the pieces are character-sketches or monologues.

**Morris (Phyllis).** *DANDELION CLOCKS*; illustrated by Beryl Newington. *Erskine MacDonald* [1917]. 7½ in. 68 pp. il. boards, 2/6 n. 821.9

Attractive verses, adequately illustrated, and some of them likely to be appreciated by young readers.

**Roberts (Morley).** *WAR LYRICS*. *Selwyn & Blount*, 1918. 7 in. 47 pp. paper, 2/ n. 821.9

These are ballads and other pieces with a strong Imperial note, and drawing local colour from Australia, South Africa, and Canada. There are also sonnets to Belgium, France, and Russia.

**Rowley (Richard).** *THE CITY OF REFUGE*; and other poems. *Maunsell*, 1917. 7½ in. 80 pp. boards, 3/6 n. 821.9

Mr. Rowley's "City of Refuge" is a dream-city, "whose builder and maker is God"; and he sings also of 'The City Beautiful,' of 'Ghosts,' 'Ardglass Pier,' and 'The Wee Fat Priest.' There is a ring of sincerity in the author's verse, which includes some good lines.

**Sitwell (Edith).** *CLOWNS' HOUSES* (*Initiates Series of Poetry*, 5). *Oxford, Blackwell*, 1918. 8 in. 36 pp. boards, 3/ n. 821.9

Variety and sometimes sprightliness will be noted in this book. The topics range from 'Black Coffee' and 'Fireworks' to 'Plutocracy at Play' and 'The Madness of Saul.' If some straining after effect is apparent here and there, many of the pieces show originality of idea and treatment.

**Snider (Denton J.).** *THE HOUSE OF DREAMERY*. *St. Louis, Mo., Sigma Publishing Co.*, 1918. 8 in. 153 pp. 811.5

Mr. Snider's verses are grouped under 'The Dream World' and 'The Dream Life.' Included in the first section are a number of pieces, such as 'The House of Dreamery,' 'The Two Hearts,' 'The Red Muse,' and 'The Universal Crucifix,' marked by some fine lines. In the second part 'Evanishment,' 'A Tear,' 'Self-Resurrection,' and 'The Season's Picture' are pleasing.

**Songs for Sale**: an anthology of recent poetry; ed. by E. B. C. Jones (*Initiates Series of Poetry*, 4). *Oxford, Blackwell*, 1918. 8 in. 60 pp. bib., 3/ n. 821.9

Among the authors represented are Messrs. Willoughby Weaving, Aldous Huxley, Frank Betts, Sherard Vines, and Max Plowman; Miss Elizabeth Bridges, Miss Edith Sitwell, Miss Esther L. Duff, and Miss Elizabeth Rendall.

**Stuart (Muriel).** *THE COCKPIT OF IDOLS*. *Methuen* [1918]. 7 in. 56 pp., 4/ n. 821.9

These verses are notable for the boldness and originality with which the themes are treated. Passion, fine imagery, and striking phraseology are manifest in the title-poem, 'The Bastard,' and other pieces.

**Van Noppen (Leonard).** *THE CHALLENGE*: war chants of the Allies—wise and otherwise. *E. Mathews*, 1918. 6½ in. 112 pp. paper, 2/ n. 811.5

This volume contains 126 sonnets. Many of these are to public men, among whom are Mr. Balfour, General Pershing, and Admiral Sims. Other items are an Elegy ('Abraham Lincoln'), a Vision ('The Palace of Peace'), dedicated to Baroness Bertha von Suttner, and a Prophecy (from 'Armageddon'). Spirited lines are of frequent occurrence, especially in the sonnets.

- \*Vigny (Alfred Victor, *Comte de*). *POÈMES CHOISIS*; ed. by E. Allison Peers (*Mod. Lang. Texts*). Manchester, Univ. Press (Longmans), 1918. 7½ in. 159 pp. introd. notes, bib. ind., 3/6 n. 841.76  
The introduction is a capable piece of analytical criticism; and the text is followed by adequate notes, accompanied by a comprehensive bibliography.

## 822.33 SHAKESPEARE.

- \*Quiller-Couch (Sir Arthur Thomas). *SHAKESPEARE'S WORKMANSHIP*. Fisher Unwin [1918]. 8½ in. 368 pp. ind., 15/ n. 822.33

In these papers, which were originally delivered as lectures at Cambridge, the author treats of episodes and incidents in 'Hamlet,' 'Macbeth,' 'Cymbeline,' 'The Tempest,' 'The Merchant of Venice,' and 'A Midsummer Night's Dream.' He discusses the conditions under which the poet wrote, and the material upon which he worked, with the aim of discovering "just what Shakespeare was trying to do as a playwright."

- Raleigh (Sir Walter). *SHAKESPEARE AND ENGLAND* (*British Shakespeare Lecture*, 1918). *British Academy* (Milford) [1918]. 9½ in. 18 pp. paper, 1/ n. 822.33

Sir Walter Raleigh has long stood among the foremost interpreters of the mind and art of Shakespeare. Here he puts his subject into relation with the history of to-day, by bringing out many points showing the dramatist as the ideal embodiment of the English character, most of all in his tolerance and the gaiety of spirit that finds humour everywhere.

## FICTION.

- Bareynska (Countess). *LOVE MAGGY*. Hurst & Blackett, 1918. 7½ in. 284 pp., 6/9 n.

A readable and pleasant sequel to 'The Honeypot.' The heroine is now the wife of a young nobleman, but as the result of an attempt at blackmail by her former lover she disappears and resumes her stage life.

- Baskerville (Beatrice). *LOVE AND SACRIFICE*. Hurst & Blackett, 1918. 7½ in. 251 pp., 6/9 n.

A war-novel dealing with the invasion of Poland by the Germans and Russians. The heroine has three lovers, one of whom she marries before the outbreak of war. He is condemned to be shot as a spy. There is plenty of "go" in the story.

- Bowen (Marjorie), pseud. of Gabrielle Margaret Vere Campbell. *THE BURNING-GLASS*. Collins [1918]. 8 in. 306 pp., 6/ n.

This is a touching reconstruction of the love-story of Julie de Lespinasse, the Marquis de Mora, and the Comte de Guibert, author of the 'Essai de Tactique,' both of whom she loved in her own way, and of D'Alembert, whom she allowed to love her for sixteen years without response. The period is 1764-76.

- Brémont (Anna, *Comtesse de*). *THE BLACK OPAL*: a fantastic romance. Jarrolds [1918]. 7½ in. 315 pp., 7/ n.

An exciting story relating to the fortunes in war-time of an art student in Paris and the girl he loves. The story is tinged with magic, and the end is particularly thrilling.

- \*Brussol (Valery). *THE REPUBLIC OF THE SOUTHERN CROSS*, and other stories; introd. essay by Stephen Graham (*Russian Library*). Constable, 1918. 8 in. 177 pp., 5/ n. 891.7  
Valery Brussol is a Russian Poe, with differences. The title-story, with grim and grandiose invention, depicts a million-peopled city in the centre of the Antarctic continent laid waste by a psychical epidemic. The mysteries of personal identity, the shadowy problems of half-existence, dreams, hysteria, and madness are the themes of the other tales, the ideas of which are driven home with terrible power.

- Buckley (Horace). *THE CHOICES OF AN ETONIAN*. Lane, 1918. 8 in. 314 pp., 6/ n.

Mr. Buckley is at home at Eton, and has much that is sensible to say on the psychology of boys and masters; but his seriousness and lack of humour suggest Samuel Smiles describing the boyhood and struggles of David Copperfield or Pip.

- Cooke (Marjorie Benton). *THE THRESHOLD*. Jarrolds [1918]. 7½ in. 320 pp., 6/ n. 813.5

The clever creator of Bambi and Cinderella Jane has drawn another attractive heroine in Joan Babcock, who becomes the active agent in transforming the lives of a rich, easygoing uncle and nephew, and awakening them to a sense of their social responsibilities.

- Corbett (Elizabeth F.). *CECILY AND THE WIDE WORLD*: a novel of American life to-day. Hurst & Blackett, 1918. 7½ in. 288 pp., 6/9 n.

The heroine is the wife of a busy American medical practitioner, whose interests are somewhat apart from her own. She leaves him and her children, and carves out a career for herself; but husband and wife are eventually reconciled.

- Dudeney (Mrs. Henry E.). *CANDLELIGHT*. Hurst & Blackett [1918]. 7½ in. 255 pp., 6/9 n.

Mrs. Dudeney sets her psychological study in a light, brisk style. Edith Whitebrier has a passion for admiration that leads her to be unfaithful to her husband, and the results upon five lives are cleverly described. Ann, the sister-in-law, is a good contrast, but her melting attitude at the end is hardly convincing; and Bill is a very precocious child.

- Everett-Green (Evelyn). *EYES OF ETERNITY*. Stanley Paul, 1918. 7½ in. 383 pp., 6/ n.

This story details the upbringing, in Santa Barbara, of a scoull child who possesses a selfish, frivolous mother; and mother and daughter become rivals for the love of one of those heroes never met with but in fiction.

- Gee (Joseph). *ISAAACS*: some chapters in the life of David Isaacs, general merchant. Jenkins, 1919 (*sic*). 7½ in. 315 pp., 6/ n.

The author has an intimate acquaintance with the manners and customs and business outlook of the East-End "Yidden," and these episodes in the career of our "general merchant" show, with a certain sub-acid humour, how he evaded compulsory military service, was concerned in smuggling saccharine, had a share in a bogus dental practice, and the like.

- Hope (Evan). *ROSEMARY AND RUE*. E. MacDonald [1918]. 7½ in. 323 pp., 6/ n. 813.5

This sentimental story, described as a "novel of Anglo-American relations," is set partly in the New World, partly in the Old. The style is amateurish.

- Hull (A.). *YORKSHIRE SKETCHES*. Digby & Long, 1918. 7½ in. 177 pp. front., 2/6 n.

Six pen-pictures marked by Yorkshire dialect and humour.

- \*Locke (William John). *THE ROUGH ROAD*. Lane, 1918. 8 in. 308 pp., 6/6 n.

Mr. Locke deals less strenuously with Mr. Wells's problem—education. Doggie Trevor has been brought up in cotton-wool, and the War provides his real schooling, turning him from a lapdog into a man. The characters are distinct enough and humorous enough to maintain their spell throughout.

- London (Jack). *HEARTS OF THREE*. Mills & Boon [1918]. 7½ in. 304 pp., 6/ n. 813.5

"The raw, red drama and tragedy of the primitive and the mediæval melodrama of sentiment and passion of the New World Latin," to quote the author's own phrase, is a good description of this novelized cinematograph film of the exterminating contests of Americans, Spaniards, and peons in quest of the treasures of Sir Henry Morgan and of the Mayas.

- Lowndes (Marie Adelaide, Mrs. Belloc). *OUT OF THE WAR?* Chapman & Hall, 1918. 7½ in. 284 pp., 7/ n.

A bright story of an American girl who has married a young British naval officer, and, during his absence on active service, goes to live in a quiet seaside village, so as to be "out of the War." There are mysterious happenings, and the climax is reached in the capture of a U-boat by the heroine's husband.

- MacCarthy (Mary, Mrs. Desmond). *A PIER AND A BAND*: a novel of the nineties. Chatto & Windus, 1918. 7½ in. 309 pp., 6/ n.

This first novel exhibits considerable gifts in the delineation of character: the author cleverly contrasts a squire of the old school who resents innovations with a vulgar, kindly, wealthy distiller who sees in a beautiful English village a chance to increase his millions by turning it into a fashionable seaside resort. The ending, however, is weak.

- O'Gorman (John). *THE DOUGH-BOYS*. Jenkins, 1919. 7½ in. 320 pp., 6/ n. 813.5

Though not much of a story, this gives vivid descriptions of life in the American army, both behind the lines and in some bitter fighting.



**Pain (Barry).** INNOCENT AMUSEMENTS. *Laurie* [1918]. 7 in. 192 pp. paper, 1/6 n.

These are magazine sketches and stories describing the absurd experiences of cinema actors, a wily caretaker in charge of a haunted house much patronized by psychical experts, the practical jokes of a foreign waiter at the expense of a bullying manager, and so on.

**Patricia Brent, Spinster.** *Jenkins*, 1918. 7½ in. 312 pp., 6/n. Irritated by overhearing her matrimonial prospects described as hopeless by two boarding-house gossips, the heroine invents a fiancé in the British army, and throws herself on the mercy of a handsome young officer. Any experienced novel-reader will easily divine the result. Many touches in the story remind one of the creator of *Bindle*.

**Reynés-Monlaur (Madame M.).** THE DEAD ALTARS; pref. by Rev. T. Mainage, O.P.; tr. by M. E. Arendrup. *Washbourne*, 1918. 7½ in. 192 pp., 3/6 n. 843.9

A psychological novel, the scene of which is laid in an out-of-the-way corner of Aveyron. The theme is the conversion of the heroine from freedom of thought to Roman Catholicism, and the story forms a continuation of the author's 'Les Paroles secrètes' ('Sister Clare').

**Riley (W.).** OLIVE OF SYLCOTE: a romance of Nidderdale. *Jenkins*, 1919. 7½ in. 309 pp., 6/n.

This story by the author of 'Windyridge' has also the breezes of the moorlands blowing through its pages. Olive is an attractive creature, and the people of the village are excellently depicted.

**\*Roberts (Charles George Douglas).** THE LEDGE ON BALD FACE. *Ward & Lock*, 1918. 8 in. 255 pp. il., 5/n.

These are more stories of the "kindred of the wild" in Major Roberts's best vein—the characters, eagles, bears, bull-moose, cocks, hawks, dogs, and some "humans," chiefly American. One of the most poetical stories of the War that we have read is 'The Eagle.'

**\*Swinerton (Frank).** SHOPS AND HOUSES. *Methuen* [1918]. 8 in. 295 pp., 7/n.

This is a conscientious piece of realism—too conscientious, as the main defect is the absence of humour. The theme is the old one—snobbery, or class-feeling as we call it now. Ingeniously, by bringing a distant relation, a grocer, into the Surrey townlet where the Vechantors reign supreme, the author stirs up the social whirlpool, and excites heartburnings that are only partially allayed by an interesting love-match.

**Tokutomi (Kenjiro).** THE HEART OF NAMI-SAN (HOTOTOGISU): a story of war, intrigue, and love; English version with introd. by Isaac Goldberg. *Boston, Mass., Stratford Co.*, 1918. 7½ in. 392 pp. 895

Mr. Goldberg praises this "leading novelist" of Japan too effusively. The book is a graphic picture of Japanese life, and makes effective use of the subordination of the individual to the family, Nami being divorced from an adoring husband by her jealous mother-in-law. By European standards the novel must be adjudged clumsy and long-winded. Some episodes of the Chino-Japanese War of 1894 are vividly narrated.

**\*Tolstoy (Count Leo Nikolaievich).** ANNA KARENINA; tr. by Louise and Aylmer Maude (*World's Classics*). *Milford* [1918]. 6 in. 2 vols. 953 pp., 1/9 n. each. 891.7

Previous translations of Tolstoy's great novel, which Matthew Arnold described as "less a work of art than a piece of life," include versions by Leo Wiener, N. Haskell Dole, and Constance Garnett. Mr. and Mrs. Maude's edition has a short preface, lists of characters, and lists of Russian words introduced.

**Valentine (Douglas).** THE SECRET HAND: some further adventures by Desmond Okewood, of the British Secret Service. *Jenkins*, 1919. 7½ in. 320 pp., 6/n.

This story may be described as a succession of thrills from beginning to end. It tells of the tracking down of a German secret-service organization which is spying upon the transport of troops to France.

**Vallings (Gabrielle).** TUMULT. *Hutchinson*, 1918. 7½ in. 384 pp., 6/9 n.

This powerfully written story is a strange blend of the actual and the mythological. The heroine is a young French girl, while her Australian lover is represented as a reincarnation of Pan, the two typifying the struggle between civilization and nature.

## 910 GEOGRAPHY, TOPOGRAPHY, ANTIQUITIES, &c.

**Gilbreath (Olive).** RUSSIA IN TRAVAIL. *Murray*, 1918. 7½ in. 304 pp., 7/6 n. 914.7

A sentimental account, in autobiographical form, of a journey from China into Russia during the early days of the War.

†**Noble (Margaret E.), Sister Nivedita.** THE WEB OF INDIAN LIFE. *Longmans*, 1918. New ed. 7 in. 284 pp., 3/n. 915.4

This striking work was originally published in 1904. Sir Rabindranath Tagore contributes an introduction to this edition.

**\*Symons (Arthur).** CITIES AND SEA-COASTS AND ISLANDS. *Collins* [1918]. 8 in. 360 pp. por., 7/6 n. 914

Mr. Symons writes discursively and pleasantly of Seville and its painters and poets, and of Cadiz, Cordova, and other Spanish cities. The description of a bull-fight at Valencia is thrilling. Following the papers on Spain are six admirable pen-pictures of London; and the book also comprises sketches and cameos of Dieppe, Cornwall, the Aran Isles, Dover, and other places.

## 920 BIOGRAPHY.

**Davis (Arthur N.).** THE KAISER I KNEW: my fourteen years with the Kaiser. *Hodder & Stoughton*, 1918. 8½ in. 319 pp. front., 10/6 n. 920

The author's close association with the German Emperor as his dental adviser gave him special opportunities for forming an opinion regarding the Kaiser's personality, and these records of their interviews are of great interest. Dr. Davis also describes the economic situation in Germany down to the third week in January of the present year.

**\*Hudson (William Henry).** FAR AWAY AND LONG AGO: a history of my early life. *Dent*, 1918. 8½ in. 344 pp. por., 15/n. 920

All that Mr. Hudson writes—whether fiction or works of travel or of natural history—is literature, and this charming account of his early life on the pampas is no exception. Few have written with such a poetical sense of the beauty of nature in South America, fewer still with such a gift for setting picturesque characters before us. The bird-lover will find here a wealth of observation delightfully conveyed.

**Hutchinson (Horatio Gordon), ed.** WARRIORS AND STATESMEN; from the "Gleanings" of the late Earl Brassey. *Murray*, 1918. 8 in. 340 pp., 9/n. 920

Lord Brassey's "Gleanings" which have previously appeared were for the most part in fields of pure literature. The present volume is composed of extracts relating to Queen Victoria and King Edward, Oliver Cromwell, Nelson, Burke, Chatham, Bismarck, Beaconsfield, and numerous others.

**Hylton (Hylton George Hylton Jolliffe, 3rd Baron), ed.** THE PAGET BROTHERS, 1790-1840. *Murray*, 1918. 9 in. 382 pp. por. app. ind., 15/n. 920

Lord Uxbridge, of Peninsular War and Waterloo celebrity, who became the first Lord Anglesey; Capt. William Paget, R.N.; Sir Arthur Paget, British Ambassador to Turkey; General Sir Edward Paget, Governor of Chelsea Hospital; Vice-Admiral Sir Charles Paget, and Major Berkeley Paget, M.P. for Anglesey and a Lord of the Treasury, were the six sons of Henry Bayly, afterwards Paget, Earl of Uxbridge: all of them able men and vivacious correspondents. Their letters comprise a large amount of social, political, and other matters of interest, and Lord Hylton, who has a wide knowledge of peerage history, contributes many illuminating notes.

**\*Keeling Letters and Recollections;** ed. by E. T.; introd. by H. G. Wells. *Allen & Unwin* [1918]. 8½ in. 345 pp. por. app. ind., 12/6 n. 920

"Ben," otherwise Frederic Hillersdon Keeling, a "copious, egotistical, rebellious, disorderly, generous, and sympathetic young man," as he is called in Mr. Wells's preface, was an ardent student of social problems, an acknowledged authority upon industrial questions, and eventually assistant editor of *The New Statesman*. The letters reveal with striking frankness the inner feelings of one whose views of life were original and daringly unconventional. Keeling joined the D.C.L.I., in which he became a sergeant-major, and was killed in action on Aug. 18, 1916, when only 30 years old. He had repeatedly refused a commission.

**\*Ley (James William Thomas).** THE DICKENS CIRCLE: a narrative of the novelist's friendships. *Chapman & Hall*, 1918. 9 in. 379 pp. il. por. ind., 21/n. 920

The author has studied the biographies and autobiographies of Dickens's friends and contemporaries, and has summarized



the results of his researches in the book before us. It is a volume of absorbing interest, and throws a strong light on Dickens's versatility and extraordinarily sympathetic temperament.

*Mary, Queen of Scots.*

**Mann (Ludovic MacLellan).** *MARY, QUEEN OF SCOTS, AT LANGSIDE, 1568. Glasgow, the Author, 144 St. Vincent Street, 1918.* 9 in. 108 pp. il. map, boards, 5/ 920

The Langside Public Library, Glasgow, is situated on the field of the battle of Langside, and, this year being the 350th anniversary of the battle, an exhibition of relics of the fateful conflict was arranged in the library. The book before us is an account of the exhibits, as well as an epitome of the Scottish queen's tragic career. Included in the exhibition was the silver casket from Hamilton Palace which is reputed to have contained Mary's love-letters and sonnets to Bothwell.

**Morgan (James Morris).** *RECOLLECTIONS OF A REBEL REEFER. Constable, 1918.* 9 in. 386 pp. ind., 10/6 n. 920

Reminiscences of the Civil War in America by one who enlisted in the Confederate Navy, and took part in the commerce-destroying operations of the "Georgia." The editor of the English edition has added an index to the part of the book which deals with these activities.

*Morris (George Sylvester).*

**Wenley (R. M.).** *THE LIFE AND WORK OF GEORGE SYLVESTER MORRIS: a chapter in the history of American thought in the nineteenth century. N.Y., Macmillan, 1917.* 8½ in. 347 pp. por. bib. ind. 920

The subject of this biography was Professor of Philosophy, and previously of Modern Languages and Literature, in the University of Michigan, and, though he died prematurely, attained an important position in the history of philosophical teaching in the United States.

**Pillai (Ananda Ranga).** *THE DIARY OF ANANDA RANGA PILLAI; tr. from Tamil by order of the Government of Madras; ed. by H. Dodwell: vols. 5 and 6. Madras, Supt. Govt. Press, 1917, 1918.* 9 in. 495, 484 pp. map, inds., 3 rup. (4/6), 3 rup. 12 annas (5/6). 920

The fifth instalment of this diary covers the period from April 1 to Oct. 17, 1748; and the sixth to March, 1750.

*Pius X.*

**Forbes (F. A.).** *LIFE OF PIUS X. (Heroes of the Church). Washbourne, 1918.* 7½ in. 187 pp. il. por. bib. ind., 3/6 n. 920

Giuseppe Melchior Sarti, the postmaster's son who became eventually Pope Pius X., while simple-minded and benevolent, displayed much firmness and determination of character. This short biography gives a clear picture of him as ruler and man.

**Sully (James).** *MY LIFE AND FRIENDS: a psychologist's memories. Fisher Unwin [1918].* 9 in. 356 pp. il. por. ind., 12/6 n. 920

In the first part the Emeritus Professor of Philosophy at University College, London, recalls episodes of his life as a student as well as of his after career. He gives an interesting picture of late nineteenth-century Germany, where Helmholtz was one of his teachers. The second part is composed of pen-portraits of some of Prof. Sully's friends, among whom were G. H. Lewes, Henry Sidgwick, Leslie Stephen, Herbert Spencer, George Meredith, and William James.

**Temple (Alfred George).** *GUILDHALL MEMORIES. Murray, 1918.* 9 in. 366 pp. 13 il. ind., 16/ n. 920

Mr. Temple has provided a pleasant, gossipy book of reminiscences, conveying much information about distinguished artists and other notable personages whom he has met in the course of his duties as Director of the Guildhall Art Gallery. Much space is devoted to the Loan Exhibitions held by the Corporation between 1890 and 1907, which drew to the Guildhall nearly 3,000,000 visitors, and exercised an influence extending far beyond the City of London.

**Ward (Mrs. Thomas Humphry) (Mary Augusta, née Arnold).** *A WRITER'S RECOLLECTIONS. Collins [1918].* 9 in. 381 pp., 12/6 n. 920

Mrs. Humphry Ward's memories cover a wide stretch of literary and intellectual history. The Arnolds, Dean Stanley, Mark Pattison, the Paters, Jowett, Froude, T. H. and J. R. Green, W. E. Forster, Lord Morley, Henry James, and other famous names are given such vivid actuality that we regret the lack of an index.

## 930-990 HISTORY.

**Administrative Separation:** what Belgians in invaded Belgium think of it; pref. by H. Carton de Wiart. *Fisher Unwin, 1918.* 7½ in. 67 pp. paper, 6d. n. 949.3

This booklet contains a series of emphatic protests, by Flemings as well as Walloons, against the administrative separation of Belgium into two provinces—a measure by which the German Government hoped to create disunion among the Belgian people.

**Alberti (Mario), Corsi (General Carlo), and others.** *ITALY'S GREAT WAR AND HER NATIONAL ASPIRATIONS; introd. chapter by H. Nelson Gay. Fisher Unwin [1918].* 7 in. 267 pp. 20 il. 4 maps, boards, 5/ n. 945.09

The articles here collected clearly set forth the manifold objections to a continuance of Austrian rule over the provinces known as "unredeemed Italy." The concluding chapters give an admirable idea of Italy's remarkable efforts in the present War.

**\*Beazley (Raymond), Forbes (Nevill), and Birkett (G. A.).** *RUSSIA FROM THE VARANGIANS TO THE BOLSHIEVICS. introd. by Ernest Barker. Oxford, Clarendon Press, 1918.* 8 in. 625 pp. maps, bib. ind., 8/6 n. 991.7

This is a short history of Russia from its picturesque beginnings to the present day, with a lucid account of the social and political problems that have agitated the country during the last century and still await final solution. The maps are clear and graphic explanations of the historical and ethnological conditions.

**\*Bevan (Edwyn).** *GERMAN SOCIAL DEMOCRACY DURING THE WAR. Allen & Unwin [1918].* 8 in. 288 pp. por. ind., 5/ n. 943.085

Mr. Bevan gives a careful account (based on the speeches, books, and pamphlets of the principal subjects themselves) of the doings of the German Social Democrats from Aug., 1914, to Nov., 1917—that is, down to the chancellorship of Count Hertling. He brings out clearly the relations between the different sections, and shows how their participation in the war-spirit varied with Germany's prospects of victory.

**Gauvain (Auguste).** *LA QUESTION YUGOSLAVE. Paris, Bossard, 1918.* 6½ in. 107 pp. map, ind. paper, 2 fr. 40. 949.7

This book contains in a small compass many particulars relating to the Serbians, Croats, Dalmatians, and other Slav peoples, as well as to the Southern Slav State which they hope to see established when peace is declared.

**Legge (James Granville).** *RHYME AND REVOLUTION IN GERMANY: a study in German history, life, literature, and character, 1813-50. Constable, 1918.* 8½ in. 608 pp. ind., 15/ n. 943.07

The director of education for Liverpool has utilized the historical work of Hans Blum and a compilation by Dr. Luis Klein, together with his own knowledge of authorities, to draw up a series of extracts from poetical and other works illustrating his view that the predatory and aggressive German character which we are fighting is the product of the era before Bismarck, viz., 1813-48. The pieces quoted, especially the verse, are well translated, and a thread of narrative gives the book continuity.

**O'Brien (George).** *THE ECONOMIC HISTORY OF IRELAND IN THE EIGHTEENTH CENTURY. Maunsell, 1918.* 9 in. 453 pp. ind., 10/6 n. 941.57

Of the five principal sections of this book, the first deals with the people, the second with the land, the third with trade and industry, the fourth with public finance, and the fifth with political influences. Ireland, declares Mr. O'Brien, can never be a rich and prosperous country until her legislative independence is re-established.

**Petrie (W. M. Flinders).** *NEGLECTED BRITISH HISTORY (from Proc. Brit. Acad., vol. 8). Milford [1918].* 10 in. 28 pp. bib. paper, 2/ n. 942.01

Prof. Flinders Petrie considers that Tysilio's Chronicle, though ignored by many recent writers, is the fullest account that we have of early British history, and he argues that "internal evidence shows that it is based on British documents extending back to the first century."

**Sidebotham (Herbert), pseud.** *Student of War. ENGLAND AND PALESTINE: essays towards the restoration of the Jewish State. Constable, 1918.* 7½ in. 269 pp. 2 maps, 2 apps. ind., 6/ n. 956.9

Mr. Sidebotham has a twofold object in view throughout: to advocate the transformation of Palestine into a Jewish State, and to show how such a State would be valuable to the

British Empire for the military protection of Egypt. He discusses Germany's ambitions in the East, and also the many problems connected with the Jewish State and the Arabs.

**Timehri**: the Journal of the Royal Agricultural and Commercial Society of British Guiana; vol. 5, 3rd ser. *Deme*; *rara*, 'Argosy' Co. [1918]. 9½ in. 280 pp. il. apps. paper, 5/ 988.6

A volume of varied interest, comprising articles on anthropological, historical, literary, and other topics. Prominent among these are Mr. C. Martin-Sperry's 'The Renaissance,' and Mr. A. Hyatt Verrill's papers dealing with prehistoric mounds and relics, Indian customs, and the like.

\***Wells (Warre B.) and Marlowe (N.)**. THE IRISH CONVENTION AND SINN FEIN: in continuation of 'A History of the Irish Rebellion of 1916.' *Maunsell*, 1918. 9 in. 201 pp. apps., 5/ n. 941.59  
The political history of Ireland is continued from July, 1916, until April, 1918, and an account is given of the rise of the Sinn Fein movement as well as of the Irish Convention.

#### 940.9 THE GREAT EUROPEAN WAR.

\***Bone (Muirhead)**. WAR DRAWINGS: from the collection presented to the British Museum by His Majesty's Government: édition de luxe, part 6 (published by authority of the War Office). 'Country Life' Office, 1918. 20 by 15 in. 10 pl. paper, 10/6 n. 940.9

Reproductions of ten drawings, among the most pleasing or striking of which are 56, 'Rollencourt Château'; 51, 'A Naval Panorama,' and 52, 'A Stable on the Western Front.'

**Caunter (J. A. L.)**. THIRTEEN DAYS: the chronicle of an escape from a German prison. *Bell*, 1918. 7½ in. 240 pp. il., 4/6 n. 940.9

Of marked interest is the author's description of his life from November, 1914, until May, 1917, in the German prison camp at Crefeld, and then in Schwarmstedt camp, situated on the Lüneburg Heide, a marshy district several miles on the Berlin side of the river Aller. Capt. Caunter's narrative of his escape from the latter place to the Dutch frontier, 170 miles away, is stirring. During the journey he had to cross five rivers.

**Dawson (W. J.)**. THE FATHER OF A SOLDIER. *Lane*, 1918. 7½ in. 201 pp., 4/ n. 940.9

These papers describe and discuss with feeling various aspects of the War. One of the author's sons is Mr. Coningsby Dawson the novelist.

**Giran (Etienne)**. SOUS LE JOUG. *Paris, Hachette* [1918]. 8½ in. 104 pp. paper, 1 fr. 940.9

This collection of placards and other notices issued in the invaded districts of France by German commandants and generals sufficiently indicates the harsh and ruthless methods characteristic of Prussian militarism.

**Letters from Somewhere**; by Doc. *Heath & Cranton* [1918]. 7½ in. 139 pp. front, 3/6 n. 940.9

"Doc." has been in the R.A.M.C. since the earliest days of the War, and these letters describe, in a chatty way, his experiences in France and Flanders, Gallipoli, and again in France.

**Malherbe (Henry)**, pseud. of Henry Croisilles. THE FLAMING SWORD OF FRANCE: sketches from an observation post of the French artillery near Verdun; tr. by Lucy Menzies. *Dent*, 1918. 7½ in. 198 pp., 6/ n. 940.9

'Remembrance,' 'Love,' and 'Death' are the suggestive headings of the main sections of this appealing volume. It is an admirable translation of 'La Flamme au Poing,' and brings before the reader visions of the grimness and sadness of war, of the splendid brotherhood existing among the men-at-arms, and of the acts of heroism and self-sacrifice which are of daily occurrence.

**Vermelles**: notes on the Western Front; by a Chaplain; introd. by the Bishop of Glasgow and Galloway. *Edinburgh, 'Scottish Chronicle' Press*, 1918. 7 in. 92 pp. paper, 2/ 940.9

The Chaplain is a very human person, has much to tell that will interest the ordinary reader, and says many things relating to religion that deserve thoughtful consideration.

**Wood (Walter)**. FISHERMEN IN WAR-TIME. *Sampson Low* [1918]. 7½ in. 240 pp. 16 il., 7/6 n. 940.9

Mr. Wood's rousing story of what our fishermen have done for us in fighting the Germans is illustrated by clear explanations, photographs, and diagrams of vessels and devices, and by many anecdotes of daring deeds.

#### J. CHILDREN'S BOOKS.

**Ali Baba and Aladdin**; mainly illus. by T. Blakeley Mackenzie. *Harrap*, 1918. 10½ in. 128 pp. col. front., 5/ n. J.892

The stories of those well-beloved characters, Ali Baba and Aladdin, are here reproduced in attractive fashion, with several illustrations in rich colouring, calculated to appeal to the eye and mind of all children. One other tale is included—the story of the Little Hunchback.

**The Child's Own Magazine**, 1918. *The Office*, 57 and 59 Ludgate Hill, E.C.4. 9 in. 144 pp. il. boards, 2/ n. J.050

The eighty-fifth annual volume of this popular magazine comprises a serial story, 'Sunset Island,' many interesting articles, some verse, and numerous illustrations.

**Claudy (C. H.)**. TELL - ME - WHY STORIES ABOUT GREAT DISCOVERIES; illus. in colour by Thomas Wrenn. *Harrap*, 1918. 8½ in. 277 pp. col. front., 5/ n. J.608

The father of an inquiring boy satisfies his son concerning the origin of many inventions and discoveries by supplying a background of people and circumstances which, though actuality is not to be claimed for them, have often probability as a basis. The first wheel, the first paper, the first metal-working, for example, are thus described.

**Jones (Bernard E.)**. EVERY BOY HIS OWN MECHANIC. *Cassell* [1918]. 8½ in. 384 pp. il. ind., 7/6 n. J.680

A plainly written handbook for the boy who wants to be able to put up electric bells and fittings, mount pictures, make bookracks or picture-frames, clean and adjust a bicycle, or make himself proficient in many other useful operations. The volume is copiously illustrated.

**Keatinge (M. W.)**. A FIRST HISTORY OF ENGLAND. *Black* 1918. 8½ in. 182 pp. il. 3/6; or 2 half-vols, 2/ each. J.942

This is a good history for young scholars, planned on somewhat new lines, and dealing in more detail than is customary in so elementary a work with the economic life of the people.

**Macmillan (Cyrus)**. CANADIAN WONDER TALES; with illus. in colour by George Sheringham, and foreword by Sir William Peterson. *Lane*, 1918. 10½ by 9 in. 216 pp. il. boards, 15/ n. J.398

Most of these tales, gathered in various parts of Canada, are animal stories, in which there is a plentiful apparatus of "faerie"—magical transformations, articulate speech of beasts, and the like. Some of the stories are ancient, others are of comparatively modern origin. Tasteful illustrations are dispersed through the volume.

**Prothero (Michael)**. AN ELEMENTARY HISTORY OF INDIA: for the junior classes of High Schools. *Blackie*, 1917. 7 in. 176 pp. il., 1/6 n. J.954

It is important for India that students in English schools should be provided with clear and concise summaries of Indian history. This book is intended for boys who are beginning that study, and appears to be well adapted for the purpose.

**Rhys (Grace)**. IN WHEELABOUT AND COCKALONE; with colour drawings by Margaret W. Tarrant, line drawings by Megan Rhys. *Harrap*, 1918. 9 by 7½ in. 239 pp. il., 5/ n. J.F.

A goblin story in which figure a mischievous imp, a white blackbird, and a scolding woman who is changed into a donkey. The volume would make a pleasant gift-book.

**Seers (H. Waddingham)**. NATURE STORIES TO TELL TO CHILDREN. *Harrap*, 1918. 7½ in. 256 pp. front., 3/6 n. J.590

Some of the creatures tell their own story; in other cases the author relates it for them. Children will be delighted to listen as the wonders of nature are thus sympathetically unfolded to them.

**Ward (J. S. M.)**, ed. FAIRY TALES AND LEGENDS OF BURMA. *Blackie*, 1916 [sic]. 7 in. 157 pp. il., 2/ n. J.F.

A collection of folk-tales and other stories told by Burmese parents to their children. Many are likely to be appreciated by English boys and girls.

**Watts (Sir Francis) and Branch (C. H.)**. THE SENIOR TROPICAL READER. *Blackie*, 1918. 7½ in. 224 pp. il. notes, 2/ 940.7

This book, which is written from the point of view of young people who dwell in the tropics, but will be acceptable also to pupils living in temperate regions, embodies the story of the linking of the tropical and the temperate zones by exploration and commerce.